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**Lyra Græca:**  
SPECIMENS  
OF THE  
**GREEK LYRIC POETS,**  
FROM  
CALLINUS TO SOUTSOS.

EDITED,  
WITH CRITICAL NOTES,  
AND A BIOGRAPHICAL INTRODUCTION,

BY  
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## PREFACE.

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THE purpose of the following work is to give specimens of the Lyric Poets of Greece, from the earliest down to the present times. In making the selection of the pieces, I have been guided by various considerations. In the case of the more ancient poets, except Pindar, I have given almost all the larger fragments which were intelligible, and which could be read in a school or college without much explanation; but I have made no expurgations, and consequently have omitted several pieces, which had something objectionable in them, such as the best of Tyrtaeus's warlike addresses. Where there were large materials to select from, I have sometimes chosen a poem because of its beauty; sometimes because of its historical interest; sometimes because it is representative of a large class of poems; and sometimes because it is the best, or most convenient, specimen of the poet which could be obtained.

I have not confined myself to any definition of the term *lyric*. In the present day those poems are called lyric which express the subjective mainly; and as I think people may use any word they like,



provided they clearly define its meaning, there can be no objection to this definition. Another idea of lyric poetry, which prevails very widely amongst those who have not strictly defined the term, is, that it is that kind of poetry which is set to music. The contents of this work correspond more nearly to such an idea, there being only a few poems in it which were not sung; but still I do not profess to have kept to any definition, but to have selected from those poets from which I thought most people would have expected selections in such a book.

In editing the lyrics of Ancient Greece, I have been indebted principally to Gaisford, Schneidewin, and Bergk. I have sometimes examined older editions; but almost invariably found that all readings of any consequence were contained in the more recent. The Neo-Hellenic poems I have taken from Müller's edition of Fauriel's Ballads, Firmenich, Kind, and the *Νέος Παρνασσός* of Chantzeris.

Most of the principles which I have followed in editing, it is unnecessary to mention, as they will be seen by a glance at the text. In regard to dialect, however, I have to state that I have followed the manuscripts, even when my opinion was adverse to them, except in a very few insignificant cases. I think it almost impossible now to determine how much of Doric, Æolic, or other dialects *ought* to be restored to Melic poems. The general statements of Suidas or grammarians afford no help here, as we may see by a modern

illustration. Every one has heard it asserted that Burns wrote his poems in the Scottish language; yet, if an Ahrens of a far distant future age, finding such statements, were to dress up all the poems of Burns in the dialect of that age, he would fall into a great mistake. Or again, if he were to meet with such a sentence as, "Thou minds me o' departed joys," were to infer that the second person singular present indicative active in Scottish always ended in *s*, and amend the corrupt passages according to this inference, he would make a rare edition of our national bard. Exactly in the same way have editors frequently dealt with Greek poems, introducing stiff unalterable laws, where there was a beautiful diversity, and determining matters which are now indeterminable. One example of restoration, however, the reader will find. I have attempted, with the help of Ahrens, Bergk, several other scholars, and the grammarians, to give Alcæus and Sappho in a genuine Æolic dress.

In reference to the metrical arrangement of the Melic Poets, I have felt great difficulty. As part of the duty of an editor, I have read over very carefully Gaisford's Hephæstion, Hermann on Metres, Boeckh's celebrated Dissertation *De Metris Pindari*, and some ancient remarks on music; but I confess that, as yet, this region seems to me full of difficulties and insoluble problems. Boeckh, I think, has most clearly proved that the lines ought never to end in the middle of a word; and where I have divided words, it was because the verse would have

been too long at any rate for one printed line, and so would have in some way to be extended to another. But Boeckh has not distinctly brought out the rhythm, and made it such that it is always pleasing to the ear. I allow that there are many passages which flow with grace or grandeur; but there are also many that come harshly and unharmoniously. Then the application suggested by Boeckh of the Pindaric measures to all the remains of the Melic Poets, is a point which may be very safely doubted. And, moreover, we should have to take into consideration the influence of spoken accents on the musical ones. These no doubt had an influence, as we may infer from the fact of which Quintilian informs us, that the Romans were fond of introducing Greek names into their verse, because these frequently had the accent on the last syllable. These and many other things might be mentioned, which render this subject perplexing to us. Boeckh too has, in my opinion, been too rigid in demanding exact uniformity in the strophes and antistrophes. Surely, in such a poem, liberties must have been allowed and taken, far greater than those which modern editors permit in their editions; and the MSS. seem to me to bear me out in this supposition.\*

As to accents, my impression is that it is really unnecessary for us to trouble ourselves with them

\* The reader will find some excellent remarks on English versification, in Mr Dallas's Poetics, where, pp. 186, 187, there are a few observations on the division of words and the arrangement of lines in English poetry, which are suggestive of what may have been the practice in Greek.

in *poetry*. If we could read according to them, of course they might be retained with some show of reason; but in poetry that is impossible. I should make the same assertion of the Æolic accents, which are identical with the Latin; for even in Virgil the musical is different from the spoken accent, as is demonstrated in Erasmus's celebrated dialogue of *The Lion and the Bear*, and in Professor Blackie's *Rhythmical Declamation of the Ancients*. Accents should be retained only where they mark a difference; and in Melic poetry they might be used to indicate where the Editor thought the musical accent ought to be laid. Even in prose I should be inclined to discard them, unless from elementary books, because, to those who do not pronounce according to them they are useless; and to those who do, they prevent self-dependence, and thus render more difficult the acquisition of an accurate pronunciation.

The Notes are principally occupied in defending the changes made in the text, or in proposing new readings or explanations. Perhaps I have been too bold in departing from recent editions; but unconsciously one gets so fond of his own attempts that he fails to see their weak side. At the same time, I have often restored the reading of MSS. which recent editors have changed; and endeavoured to bring out what I conceived to be their true sense.

In the Biographical Notices, I have been indebted principally to Bernhardt, and to Colonel Mure and Mr Philip Smith. Colonel Mure's work

is masterly; and Philip Smith's articles in Dr Smith's Dictionary, I deem the best on Greek subjects in the whole publication. The plan I took was, to read Bernhardt and examine all the sources indicated by him, in the best editions of the works I could get, to form my opinion, and then peruse Mure, Smith, Bode, Müller, and others. I was at a loss how to condense sufficiently for my purpose; and, instead of giving all the different opinions which have been formed on a subject, I have stated the result of my own inquiries, with the principal authorities both for and against me. The student should therefore be warned that throughout the whole of the Biographical Notices, he is not to accept any of my statements because they are in print, nor is he to fancy because he sees an author referred to at the end of a statement, that the author is all on my side; but he must go to the source, and judge the evidence for himself. What I aim at is, not to make converts to any particular views, but to stir up manly, independent, and fearless research.

In conclusion, I have to return thanks to Professor Blackie for his valuable assistance, and for allowing me the free use of his collection of modern Greek books; also to Mr Giallias, of Corfu, who has suggested to me some of those translations in which I differ from Kind and other Neo-Hellenic writers.

UNIVERSITY OF EDINBURGH,  
*4th February 1854.*

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IMPORTANT ERRATA.

P. 202, line 25, read "the success of the A. tribe is celebrated;" and in next page, line 3, read *χορηγίας* instead of *χορήγαις*. On farther consideration, I now see that the guess in regard to the inscription, hazarded in this note, is wrong.

P. 210, last line, read "and the *ληθινον* of *ἀληθινόν*."

# BIOGRAPHICAL NOTICES

OF THE

## LYRIC POETS.

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1. GREEK writers affirm that there existed a series of Hellenic poets before the time of Homer. The principal of these were Orpheus, Amphion, Parnassus, Musæus, Eumolpus, Philammon, Linus, Olen, Olympus, and Pheemonoe. Several of them are said to have belonged to Thrace, others to Bœotia or Attica, while Olen and Olympus were born on the western coast of Asia Minor,—the former in Lycia, the latter in Phrygia.

Orpheus, according to the common account, was a son of the nymph Calliope and of Oeagrus. It is well known how he drew the woods after him; how he charmed the infernal Powers, and brought his wife Eurydice up to the confines of earth; how he helped the Argonauts through the greatest difficulties with his lyre; and how, ultimately, he perished by a cruel death, when his head, severed from his body, floated from the Hebrus, through the Ægean Sea down to Lesbos. (The "Argonautica" contains most of the stories related of him. See also Pausan. ix. 30, 5.)

Amphion was a son of Zeus, and received his

lyre from Hermes. Of him it is related that he raised the walls of Thebes by his melodious strains. (Apollod. lib. iii. 5, 5, and Hom. Odyss. xi. 260.)

Pamphos, Musæus, and Eumolpus had their residence in Attica, and were highly honoured as priests. The Lycomidæ and Eumolpidæ were said in after ages to have some of their genuine productions in their possession. Eumolpus gave his name to the celebrated family of the Eumolpidæ, who were respected and honoured as the directors of the Eleusinian mysteries. (Paus. i. 38, 3, & 22, 7; Apollod. iii. 15, 4.)

Philammon is said to have instituted musical contests at Delphi, or, according to another account, to have been the second to engage in the contest, Chrysothemis of Crete being the first. His son Thamyris was also a competitor in these contests. He is mentioned by Homer (Iliad, ii. 595), where a story is told of him to which Milton alludes.

Linus was the inventor of many kinds of music; he was killed in early youth, and dirges were sung over his grave. His name appears to be purely mythical, signifying a dirge, and he himself is one of a number of young men, such as Adonis, Bormus, Maneros, whose premature deaths were celebrated in many countries. (Apollod. i. 3, 2; see also Athen. xiv. pp. 619, 620.)

The name of Bacis is also mythical, being derived from *βάσις*, and all kinds of ancient oracles are attributed to the poet. His oracular sayings in hexameter are quoted by Herodotus and Pausanias. (Herod. viii. 20; ix. 43; Paus. iv. 27, 2, &c.)

Phemonoe is the reputed inventor of the hexameter verse, and several poems, ascribed to her, are quoted by ancient writers. (Paus. x. 5, 4; Procl. Chrest. Gaisf. p. 337.)

Olen and Olympus were both celebrated as musicians who used the flute. The word Olen is by some scholars supposed to mean flute, and the

invention of that instrument is attributed sometimes to Olen and sometimes to Olympus. (Herod. iv. 33 ff.; Paus. v. 7, 4; Suidas on Olympus; Apollod. i. 4, 2.)

2. There can be no hesitation in affirming that by far the greater part of what is told us with regard to these poets is purely mythical. The later Greeks explained the wonderful accounts which were current according to *their* fashion of interpreting traditions. They removed the difficulty which the marching of forests caused them, by supposing that, as in the fulfilment of the witch's prophecy in Macbeth, people holding branches in their hands, went forth to meet the minstrel and listen to his strains.\* They explained the feat of Amphion by a similar sort of juggle. But such explanations stand on no foundation, and are contrary to the principles of sound criticism. The question still remains whether there is any truth in these traditions.

It is not at all unlikely that Amphion and Thamyris, and some other poets who are mentioned by Homer, were real personages. It would be very marvellous if a poet, in the age in which the Homeric poems are generally believed to have been written, should construct his ballads out of purely fictitious matter, and it surely is not improbable that he would mention the names of real bards who preceded him or were his contemporaries. Of Amphion, however, Homer does not assert that he wrote hymns or poems of any kind. With regard to those not mentioned in Homer, it is scarcely

\* It is more probable that the Orphic story arose from a prosaic interpretation of poetic expressions, similar to the following lines which occur in Alexander Smith's *Life-Drama* :—

“Songs heard in heaven by the breathless stars.”—P. 45.  
or,

“As nightingale embower'd in vernal leaves  
Pants out her gladness, the luxurious night,  
The moon and stars all hanging on her song,  
She pour'd her soul in music When she ceased,  
The charmed woods and breezes silent stood  
As if all ear to catch her voice again.”—P. 46.

possible to come to even a probable conclusion. The names of Linus, Bacis, Musæus, have a mythical appearance, while in respect to the rest, except Orpheus, there is no evidence worth anything that can substantiate their existence. But from the narratives regarding these poets which were common in later times, it may be inferred with some degree of probability, that there existed in Bœotia, at a very early period, several poets who united in them the functions of priest and poet, and who composed hymns in honour of various gods, to be used in the celebration of religious rites or mysteries. That they were not, however, long anterior to the time of Homer, may be inferred from the nature of the productions ascribed to them, and from the circumstance that Homer makes no reference to the most celebrated of them.

3. A difficulty in dealing with the history of these poets arises from the circumstance that many of them are called Thracians. It is altogether improbable that the country, called Thrace in later times, is meant; for other traditions, and the subsequent character of the Thracians, forbid this supposition.

Some scholars have fixed on the country round Olympus as the home of these bards, for most of the occurrences narrated of Orpheus are connected with Pieria or some town of Thessaly. On the other hand, the idea that *Thracians* inhabited this district, spoke the Greek language, and became priests and bards to the Hellenes, is altogether unlikely; for they differed from the Greeks in language, character, and intellectual capacity.

A district on the confines of Bœotia and Phocis has likewise been regarded as the Thrace meant, also with a good show of reason. Thucydides expressly mentions a Thrace in Phocis (ii. 29); Thamyras, according to Pausanias (iv. 33, 4), was born in the neighbourhood of Parnassus; Bœotia

is mentioned as the birthplace of Amphion, and his name is connected with Thebes (Apollod. iii. 5, 6); these and like circumstances identify Bœotia with the country of these ante-Homeric poets.

The word *Thrace* is simply a form of the adjective *τραχὺς*, and indicated the character of the region to which it was given as a name; and it is not altogether improbable that there may have been two or three Thraces or rough regions: one in Thessaly and one in Phocis—both of them haunts of early poets.\*

4. Of all these poets, the one that demands most attention is Orpheus. His name occupied a very prominent position in Greek literature. He is first mentioned by Ibycus (fr. 9), who calls him "the renowned;" then by Pindar (Pyth. iv. 177); and Æschylus (Agam. 1598 Hermann); and is frequently referred to by Euripides. Plato quotes him oftener than once without expressing a doubt in regard to the genuineness of his works; and it is evident that the general opinion of the Greeks was in favour of his existence, and of the genuineness of at least some of his poems. Aristotle, however, according to Cicero (De. Nat. Deor. i. 38), denied that Orpheus ever existed; but the mode in which Cicero introduces the statement does not warrant our laying too much stress on the assertion.

Frequently coupled with Orpheus is Musæus (see Plato, Polit. ii. 364), one of whose genuine poems Pausanias believed to be extant in his time. Herodotus (vii. 6) informs us that Onomacritus was banished from Athens for interpolating the poems of Musæus with verses of his own; but, notwithstanding this care, the general opinion of the best critics among the Greeks was, that most of the poems current under the names of Orpheus or

\* It is almost needless to remark that poets are passionately fond of rough or mountainous regions; our Lake Poets being a notable instance.

Musæus, were the fabrications of Onomacritus, Cercops, or some one else of the same age. And certainly there are now no genuine remains of them, except perhaps one or two lines quoted by Plato.

5. The works attributed to Orpheus are Argonautica, Lithica, and Hymns. The Argonautica, as the name implies, has for its subject the Argonautic expedition, and contains some good lines, with plenty of doggerel. There is no reason for regarding it as a forgery; for the writer may have put his ideas into the mouth of Orpheus, just as Bunsen makes Hippolytus defend himself. The Lithica gives an account of the virtues of stones, and perhaps is superior to the Argonautica in merit, though the subject is not very poetical. The date of these poems has been much disputed, (see Hermann's discussion of the matter in his edition of the Orphica); but there can be little doubt that the Orphic hymns, which alone properly belong to our department, were of very late origin, and are the productions of philosophers of the Alexandrian or Neo-Platonic school. (Taylor's Essay, Introductory to his Translation of the Orphic Hymns, is worth reading to those who think that the Neo-Platonic Philosophy had elements of depth and grandeur about it, or to those who wish to tempt the abysses of Orphic theology.)

Some scholars used to attribute the "Hero and Leander," which bears the name of Musæus, to the ancient bard; but critics are now agreed that the poem is the work of a Musæus, a grammarian of the fourth or fifth century of the Christian era. It is decidedly the best poem of the period; with more natural touches in it than one would have expected in such a hollow age, though not free from rhetoric and grand words. Poems based on it are numerous. The most notable in our own language are by Leigh Hunt and Hood. In the

version of the latter we have a strong Saxon and truly poetic mind treating an eastern story in a genuine northern style.

6. The Homeric poems shew that the age, of which they give a picture, had plenty of lyrics. The only metre that was then known, if our evidence allows us to pronounce an opinion at all, was the hexameter, and consequently all poems and songs were written in this measure. Mention is made of the *linus* (Il. xviii. 570), *pæans* (Il. i. 473, &c.), the *hymenæus* (Il. xviii. 492-495), and the *threnus* (Il. xxiv. 720-722). In some cases we have specimens of the songs, and that of Demodocus (Odys. viii. 266 ff.) is one of the richest and raciest of popular ballads, and most characteristic of the Homeric age; though fastidious critics, and men enamoured of an ideal rather than the real Homer, reject it. (See Müller on the different kinds of songs mentioned in Homer, ch. iii. p. 16 of his *History of Greek Literature*.)

7. The Homeric hymns belong to a much later date than the Homeric poems. Perhaps one, viz., that to Aphrodite, the best of the whole of them, may have been as early as either the *Iliad* or *Odyssey*, but all the rest have internal marks which bring them down near to the age of Peisistratus, some of them perhaps later than that. (See Mure on the Hymns, in his *History of Greek Literature*.)

8. The lyric poets of Greece have been divided into three classes,—the Elegiac, the Iambic, and the Melic, according to the metres which they used. The function of the elegy was to express mournful sentiments; \* that of the iambic was satire; while melic measures were adapted for all the public and private occasions on which songs were sung. While there was thus a clear distinc-

\* I have here expressed the general opinion in regard to the elegy. My own view of the matter is opposed to the common theory.



tion between the objects of the different kinds of poetry, we find that the distinction was sometimes forgotten; the elegy was used for warlike exhortations, the expression of convivial joys, or other such purposes; and the iambus, though far more rarely, was employed in serious poetry.

The melic answers more exactly to the common definition of lyric poetry, and was more especially connected with music, though all kinds were sung to musical accompaniments, with the exception of portions of gnomic poetry. (Procl. Chrest. in Gaisf. Heph. pp. 376, 379.) A knowledge of the history of Greek music is thus necessary, in some measure, to a comprehension of the history of Greek lyric poetry. Of Greek music there were three styles—the Dorian, Phrygian, and Lydian. (See Boeckh's dissertation on the metres of Pindar in vol. i. of his edition of that poet.) The principal of the early musicians were Olympus (different from the mythical), Terpander, Thaletas, and Sacadas. The improvements came from Asia Minor, and in Greece were fostered by the Spartans.

#### ELEGIAC POETS.

9. Callinus of Ephesus. Nothing is known of his history. He was contemporary with Archilochus. Some, on insufficient evidence, regard him as older than that poet. Of the poem attributed to him, probably only the first four lines are his. About 700 B.C.

10. Tyrtæus, son of Archimbrotus. (Bernhardy writes the name Archembrotus, according to the analogy of such words.) The common version of his history is, that he was a native of Aphidnæ, that he was a lame schoolmaster, and that, owing to an oracle, he was sent by the Athenians to help the Lacedæmonians in the second Messenian war. The whole of this story has been rejected by many

modern scholars, and it has been maintained that Tyrtæus was born and brought up a Spartan. But we have the express evidence of Plato (LL. i. 629), that he was an Athenian. The other parts of the story are generally said to be much later, occurring first in Pausanias (iv. 15, 3). This assertion may be doubted, for the most probable inference, from Strabo viii. p. 362, is, that they were related by Callisthenes and Philochorus. Strabo rejected the prevalent account, but on what seems to us insufficient grounds. The external evidence in favour of the tradition is good; there is nothing in the poems opposed to it; and the inferences drawn from the strangeness and unlikelihood of the events are not worth a straw, as truth is often much stranger than fiction. Tyrtæus wrote an elegiac poem called *Eunomia*, various *ὑποθήκαι*, and war-songs. (Two articles in Suidas.) Date rather uncertain; 680–660 B.C. See Grote's discussion of the date in his History.

11. Mimermus, (Mimermnus, Suid.), called Ligystiades (see Bernhardt Grundr. ii. p. 349, and *Λιγυστιάδης* in Solon fr. 22), an elegiac poet and flute-player, was probably a native of Colophon (Strabo, xiv. p. 643; Procl. Chrest. in Gaisf. Heph. p. 379). The only circumstance of his life that is known is his love of a female flute-player, Nanno, whose name he put as a title to a collection of his elegies. In this affair he had some rivals; but the want of evidence permits us only to guess that he was successful in his suit (Ath. xiii. p. 597; Hermesianax in Ath. xiii. p. 598). He was contemporary with Solon, and was in all probability an acquaintance of the lawgiver (Solon, fr. 22). In his poems we have the first instances of the plaintive turn of the elegy, though he also uses it in describing scenes of war and warriors. About 630 B.C.

12. Solon, son of Euphorion or Execestides,

(probably two names of the same person), whose life belongs to the history of his country, was a native of Athens. He wrote elegiac and iambic poetry. Plato says that he commenced an epic called the Atlantis; but this statement, as well as the mythical world which was to be the subject of it, are doubtless fictions of Plato's wondrous imagination (Plato, *Timæus*, p. 21; *Critias*, p. 108). He lived to a good old age, always learning, as he says himself,

*γηράσκω δ' αἰεὶ πολλὰ διδασκόμενος.*

(Lives in Plutarch and Diogenes Laertius; Suidas; Herod. i., &c.) 634–554 B.C.

13. Most of those styled wise men also gave their thoughts a poetical form, and verses are attributed to Periander of Corinth (Suid.), Chilon of Lacedæmon (Diog. i. 68), Bias of Priene (Diog. i. 85), Pittacus of Mitylene (Diog. i. 79), and Cleobulus of Lindus (Diog. i. 93). It may be mentioned here, that Cleobulina, the daughter of Cleobulus, was famous for her poetic riddles—a kind of amusement of which the Greek ladies were particularly fond, and into which true poetry may sometimes be thrown, as any one may know who will read the riddles of Mackworth Praed.

14. Phocylides of Miletus, a gnomic poet, of whose history nothing is known. Suidas asserts that he was a contemporary of Theognis (Suid. in voc.). A poem of two hundred and seventeen lines, containing precepts on all points of morality, has come down under his name; but it has been universally rejected as spurious. It was most probably the production of an Alexandrian Jew. Some have incorrectly attributed the lines to one Naumachus, who is the author of verses styled *γαμικά παραγέλματα*, and who is also involved in complete obscurity. Others, as Bode, have regarded them as the production of a Christian of the third or fourth century.

15. Theognis. Both the date and birthplace of this poet have been disputed; but there seems no good reason for doubting that he was born in Megara, the capital of Megaris. Suidas indeed asserts that the Sicilian Megara was his native place, but this is a mistake (Harpocration in voc., and v. 783 of Theognis's Poems), arising from the circumstance that he was honoured with the citizenship of that town (Plato, LL. p. 630; see also the scholiast on this passage of Plato's, p. 511 in Tauchnitz's edit. of the Laws). He belonged to an aristocratic family, and in the troubles which befell the aristocratic party, was expelled along with the rest, and travelled in Eubæa, Sicily, and elsewhere.

All that we know of the history of Theognis is contained in his own verses, most of which relating to himself are given in the Extracts. In reading these, it is necessary to remember that the terms *καλοί*, *ἀγαθοί*, and *ἔσθλοί*, are used to designate the aristocrats; *κακοί* and *δειλοί*, the democrats, or people of low birth.

The poems of Theognis have come down to us in a state of utter confusion, arranged according to no principle, and mixed up with one another, and with extracts from other poets. An attempt has been made by Welcker to separate the genuine from the spurious, and to arrange the epigrams; not without considerable success.

Some of the verses are addressed to Cynos, others to Polypaides; and it has been supposed that these are the same persons, Polypaides being the patronymic, and meaning "Son of Polypais." Welcker is of a contrary opinion. 548 or 544 B.C. (For the political history of Megara at this time, with which it is necessary to be acquainted in order to understand the historical notices in Theognis, see Aristot. Pol. v. 4, 5; Plut. Quæst. Gr. 18; Grote's History of Greece, vol. iii. p. 60, &c.)

16. In the period usually styled the Attic, elegiac writers were common; the elegiac measure being now used in the epigram, which had been brought into fashion by Simonides. Most of those, however, of whom we have any epigrammatic remains, were more distinguished in other fields of literature, or in the history of their country. Among such may be named Æschylus, Sophocles, Euripides, Ion of Chios, Critias the tyrant, Plato, Aristotle, and Thucydides. Two elegiac lines are also attributed to Socrates, and he is said to have turned the fables of Æsop into verse, and written a hymn to Apollo. (Plato, Phæd. 60, D.)

17. Of the other elegiac poets of the Attic period little is known. Dionysius the Brazen (*Χαλκοῦς*), Evenus of Paros, and Crates the Theban, are the principal of them.

Dionysius flourished about 449 B.C. (Plut. Nic. v.), and was an orator as well as an elegiac poet. He sometimes began his elegies with a pentameter. (Athen. xiii. p. 602; see also Ath. xv. p. 669.)

There seem to have been two Parian poets of the name of Evenus, but it was the younger one who was most famous (Harpoer. in voc.). He is mentioned by Plato (Phædr. pp. 60, 267; Apol. Socr. p. 20). He seems to have been a philosopher as well as a poet.

Crates was also a philosopher, a cynic, and is more noted for his peculiar mode of life than for his poetry. His smaller poems were called *παύγια*. See, for a long account of him, Diogenes Laertius, vi. 85-93, 96-98. About 328 B.C.

18. In the Alexandrine era the cultivators of the epigram were exceedingly numerous, and many of their compositions have been preserved to us in the Greek Anthology. Callimachus and Eratosthenes (Suid.) were among the most successful, and the epigrams of Theocritus are also good. There were also Philetas of Cos, who lived in the time of Alex-

under the Great and Ptolemy the First (Suidas: see also Ælian, Var. Hist. ix. 14), Hermesianax of Colophon, a friend of Philetas (Schol. Nic. Ther. 3); Alexander the Ætolian, also a contemporary of Philetas; and Parthenius of Bithynia, who was among the last of the Alexandrine epigrammatists, living in the time of the Roman Emperor Augustus. There was also an elegiac poet of the name of Phanocles, but his date is unknown; the only hint with regard to it being a statement of Clemens Alexandrinus (Strom. vi. p. 750), that he imitated a saying of Demosthenes. Most of these writers were likewise grammarians.

19. Callimachus was the son of Battus and Mesatme, and belonged to the noble Cyrenean family of the Battiadæ. He taught for a time in Eleusis, a suburb of Alexandria, whence he was called by Ptolemy Philadelphus to the museum. He died in the reign of Ptolemy Evergetes. The exact time when he flourished is disputed; perhaps it may be stated at 260 B.C.

Callimachus was very celebrated in his day as a writer both of prose and poetry. According to Suidas he wrote about eight hundred books; many of his scholars are among the most illustrious of the Alexandrians, and his poems were imitated by the Latin poets, such as Catullus and Propertius. His remains consist of six hymns, of which one is not properly so called; a considerable number of epigrams; and numerous fragments. None of them are worth much; the hymns are laboured, very learned, rather heavy, and with very few gleams of poetry.

20. In the Alexandrine age collections of epigrams began to be formed; and sometimes extracts from the lyric poets were included in them. These collections were generally called Anthologies (*Ἀνθολογίαι*), or Garlands (*Στέφανοι*). Among the earliest who devoted themselves to this kind of work were

Polemon (199 B.C.), several of whose books have been noticed by ancient writers (Athen. x. pp. 436, 442; xiii. p. 574, &c.), Alcetas (Athen. xiii. p. 591), and Philochorus (Suid. s. v.) But these confined themselves to the collection of particular classes of epigrams. Meleager was the first who made a general selection. He was followed by Philip of Thessalonica, Diogenianus, and one who does not deserve to be mentioned. Then came the *κύκλος* of Agathias, which was made up of the epigrams of his contemporaries and friends. In the ninth or tenth century (the date is uncertain), Constantinus Cephalas formed a new Anthology, drawing his materials principally from Meleager, Philip, and Agathias, but, at the same time, culling from the works of the early poets. Of this collection there is but one manuscript, called the Vatican, of which no notice was taken, until Salmasius saw its value, and which has not been properly edited until recent times. The Anthology known to our early scholars was that of Maximus Planudes, who was a monk of the fourteenth century. It was formed from the work of Cephalas; but many epigrams, especially those that the monk deemed immoral, were suppressed; and a few were added. Of the Planudean Anthology there are several manuscripts; and it has been frequently edited. (See Jacobs's Prolegomena, vol. vi. of *Anthologia Græca*, or Philip Smith's Article on Planudes, in Dr Smith's *Diction. of Biogr. and Myth.*)

21. The Greek Anthology contains very few pieces of genuine poetry; but it is interesting, as giving us, in some measure, a picture of the customs and morality of polished society between the commencement of the Christian era and the sixth century. The serious part of the world at that time was earnestly striving to work out for itself a philosophy which should clear up the aims of life, and the destiny of man, and shew Christianity either to

be true or false; and, accordingly, the best minds were in death struggles with Gnostic schemes and Neo-Platonic philosophy, or were actively engaged in spreading the Christian religion. Those who betook themselves to poetry were, for the most part, literary pedants (grammarians, *γραμματικοί*) who practised verse-making much in the way that it is practised in English schools, or dry lawyers (*σχολαστικοί*) who employed some of their leisure hours in framing poetic trifles. There was no inspiration; for inspiration is an impossibility in men who, like most of the epigram writers, addicted themselves to low vices, and gloried in debasing passions. Many of the epigrams, however, are certainly neat in expression, and bring out the one idea which they are intended to convey with considerable cleverness, though sometimes with abundance of conceits. We have also to remember that the epigram, like our sonnet, afforded room only for a particular kind of poetry. This is especially the case with epigrams on tombs, or epitaphs (see Wordsworth's *Essay on Epitaphs*, at the end of the "Excursion," or in the "Friend"); and some of these, viewed in connexion with the purpose for which they were written, particularly the Christian ones, are touching and beautiful.

22. Of the collectors of epigrams, Meleager and Agathias are especially worthy of notice, as having also been themselves writers of good verses.

Meleager, the son of Eucrates, was born at Gadara (Strabo, xvi. p. 1101; Meleager, *Epigg.* 126 and 127 in Brunck), and seems to have been a contemporary of Menippus, and a cynic. (See Strabo, as above, and compare *Ath.* iv. p. 157, with *Ath.* xi. p. 502.) He died in the island of Cos. (Scolion, in *Vat. Cod.*, quoted by Jacobs, *Proll.* p. xxxviii.) His poetry has often been highly praised; and certainly some of his verses are among the best in the *Anthology*. Flourished about 60 B.C.



23. Agathias was a native of Myrina, a town of Æolic Asia, and was the son of Memnonius, a rhetorician, and Pericleia (Hist. Procem, pp. 8, 9; Anth. Pal. vii. 552). His mother died at Constantinople when he was three years old. (Anth. Pal. loc. cit.) He studied at Alexandria; and in 554 A.D. (Hist. ii. 16) returned to Constantinople, where he followed the profession of a lawyer, and gained the friendship of the celebrated men of his day, such as Paulus Silentarius, and Macedonius the ex-consul. His poetical works were Daphniaca, or, a collection of love-songs, written in youth; and his κύκλος. (Suidas, Life in Niebuhr's edition of Agathias's Libri Quinque Historiarum in Corp. Script. Byzant.) Born 537 A.D. The date of his death is uncertain; but Niebuhr shews that it is probable he died before 582 A.D.

24. The majority of the writers of the Anthology are unknown individuals; and with regard to others, what is known is unimportant and scanty. Mnasalca of Sicyon, and Leonidas of Tarentum, were among the earliest and best. Alcæus, the Messenian, is supposed to have flourished at 200 B.C. Antipater of Sidon (Cic. De Orat. iii. 50), and Philodemus, were contemporaries of Cicero, the former being rather older. Antipater of Thessalonica, and Crinagoras of Mitylene, lived in the time of Augustus and Tiberius; Lucilius under Nero; and Marcus Argentarius probably under Trajan. In the beginning of the fifth century lived Palladas, who has furnished a good number of sententious epigrams. He was a grammarian, and very poor. Then come Agathias and his friends, who have been mentioned already. (Notices of all the writers of the Anthology, at the end of vol. xiii. of Jacobs's Greek Anthology.)

## BUCOLIC POETS.

25. If the name of Bucolic exactly described the works of the Bucolic poets, these would have had no connexion with lyric poetry. Bernhardt has correctly placed the Idyls among the productions of the comic poetry of the Dorians. But the remains of Theocritus and Bion contain many poems not bucolic; and not one of the verses of Moschus has any reference to pastoral life.

Theocritus was the son of Praxagoras and Philinna, though some writers, drawing an unwarranted inference from his first Idyl, made him the son of Simichus. (Epig. in p. 52 of this volume; Suidas; and *Θεοκρίτου γένος*, generally placed at the beginning of his poems.) He flourished about 280 B.C. The best of his poems is undoubtedly the *Ἀδωνιάζουσαι*, in which he portrays the character of women to the life. Of Bion almost nothing is known but what Moschus has told us in his *Ἐπιτάφιος Βίωνος*. He was a native of Smýrna, wandered to Sicily, and died a violent death. His date is uncertain; but it is inferred from Suidas (s. v. *Μόσχος*) that he was a contemporary of Theocritus. Moschus was a grammarian, and an acquaintance of the great critic Aristarchus. He was an ardent admirer and imitator of Bion. (Suidas.)

## IAMBIC POETS.

26. Archilochus of Paros, son of Telesicles and Enipo. His mother was a slave. He emigrated from Paros to Thasos, and, according to some, was the leader of the colony. After that, he seems to have wandered about in various places, but ultimately returned to Paros, where he was killed in a battle with the Naxians. The Greeks regarded him as next to Homer in point of merit, and some

even thought him equal.\* Plato, in referring to one of the fables of the poet, speaks of the fox *τοῦ σοφωτάτου Ἀρχιλόχου* (Plat. Polit. ii. p. 365). The invention of various forms of poetry is attributed to him; and he seems to have attempted all kinds of subjects, though the bent of his genius was decidedly satirical. His attacks on Lycambes and his daughters were very severe. The story, however, that the daughters hanged themselves in consequence of them, is mentioned by no writer earlier than Horace, and in him it is implied, not stated. (See Epp. i. 19, 25.) The life, character, and poetry of Archilochus resemble, in very many points, those of our own Byron. (Ælian, Var. Hist. x. 13. For his death, see Suidas, and for the character of his poems, Quinct. x. 1, 59.) About 700 B.C.

27. Simonides, of Amorgos, or the Iambographer, was a native of Samos, and son of Crines. He led a colony to Amorgos, where he founded three cities. Till very lately he has been confounded with Simonides of Ceos, and his poems mixed up with those of his more celebrated namesake. He wrote principally in Iambics. (Suidas in voc.; also the latter part of the article under Simmias ought to be transferred to this Simonides.) 693 B.C.; or perhaps 660 B.C.

28. Hipponax, of Ephesus, was the son of Pythes and Protis. He was expelled from his native place by the tyrants Athenagoras and Comas, and then took up his abode in Clazomenæ. Here he acquired fame by his attacks on Bupalis and Athenis,† two sculptors who offended the poet by making busts of him; for he was ugly and small, though strong. He invented the choliambus and the parody, and wrote other kinds of poetry also.

\* In the Edinburgh Sculpture Gallery there is a cast of the bust in which the heads of Homer and Archilochus are placed together.

† Bernhardt calls this man Anthermus.

With him is frequently mentioned another Iambic poet, Ananius, of whom almost nothing is known. The date of Hipponax is variously given by ancient writers; but it may be placed at about the latter half of the sixth century. (Suidas. For his appearance, Ath. xii. p. 552, and Ælian, V. H. x. 6. For date, Plin. xxxvi. 4, 2.)

29. There are several Iambic poets of whom almost nothing is known, and of whose poems we have only a few fragments. Among these, the most note-worthy are:—

Diphilus (Schol. Pind. Ol. x. 83), who was older than Eupolis, as is inferred from Schol. Aristoph. Clouds, 96. '

Æschrion, of Samos, who was an intimate friend of Aristotle, if the notice in Suidas refers to the Iambic poet from whom Athenæus quotes. Called Samian in Ath. viii. 335. (Tzet. Chil. viii. 406.)

Phœnix, of Colophon. This Iambic poet flourished about 309 B.C. (Paus. i. 9, 8). Three interesting Choliambic fragments of his have come down to us.

Parmenon, of Byzantium; Hermias, of Curion; and Critias, of Chios, probably belonged to the Alexandrine age; as did Herodes, whom some have maintained to be a contemporary of Hipponax, on the authority of a verse of that poet. But the reading was incorrect. (Plin. Epp. iv. 3.)

#### MELIC POETS.

30. The various parts of a melic poem are verse, system, and strophe. Similar to the strophe were the anti-strophe and epode. (Heph. Gaisf. pp. 129–132, and for the parts of the tragic choruses, see an interpolated chapter (ch. xii.) in Aristotle's Poetics.)

31. The principal varieties of melic poetry were: the Pæan, the Dithyramb, Hyporchem, Parthenia,

Encomia, Epinicia, Parœnia, Scolia, Erotica, Épithalamia, Threnes, and Embateria. (Definitions of them in Procl. Chrest. Gaisf. p. 381; in Bernhardt, Grundriss, part second, p. 447; in Mure, vol. iii. book iii. ch. ii; in Bode, and others.)

32. Alcman was probably a native of Sardes (Anth. Pal. vii. 19), though Suidas says he was a Laconian from Messoa. His father's name was either Damas or Titarus. He was at first a slave, but was emancipated by his master. (Heraclit. Pont. Politt. ii.) He was invited to Sparta (Ælian, Var. Hist. xii. 50), and there spent most of his days, jovial and singing jovial songs, and in old age died of morbus pedicularis (Arist. H. A. v. 31). Flourished between 670 and 630 B.C.

33. Alcæus of Mitylene seems to have been born of a noble family, and along with his brother Antimenidas, took a prominent part in the disputes which disturbed his native state. He used his pen and all his influence against Melanchrus, Myrsilus, and others, who aimed at the tyranny; but it is probable he was actuated by a desire to acquire chief power for himself (Strabo, xiii. p. 617). He fought under Pittacus against Phrynon, an Athenian general, and in one of the engagements he threw away his arms (Strabo, xiii. p. 600; Herodot. v. 95). When Pittacus was elected æsymnete by the Mitylenean people, Alcæus and his brother fled, and the poet poured forth his wit and his sarcasm against the new ruler (Strabo, i. 33; Aristot. Politt. iii. 10; Alcæ. fr. 37). They afterwards attempted to deprive Pittacus of his power by force, but failed (Arist. loc. cit.) Pittacus nevertheless pardoned the poet (Diog. Laert. i. 76), and it is probable that he spent the rest of his days in peace. The subjects of Alcæus's muse are very varied; warlike, erotic, symposiac; but his most successful efforts were his *Στασιωτικά*, poems that had reference to the civil broils of his native place. Horace has

many imitations of the poems of Alcæus. For their character, see Dionys. Hal. vet. script. cens. 2, 8; Quintil. Inst. Orr. x. 1, 63, and the subjects of them in Hor. Carm. i. 32. About 611 B.C.

34. Sappho was the daughter of Scamandronymus (Herodot. ii. 135) and Kleis (Suidas), and was born in Mitylene or Eresus. She was of noble family (inferred from Athen. x, 425). Her time seems to have been occupied in the management of an establishment for young ladies,\* whom she taught all polite accomplishments, and several of whom are addressed in her poems. The writers of the middle comedy,† who made Sappho a stock character, gave rise to the story that she fell in love with a young man called Phaon, and that the unfortunate damsel, being rejected, threw herself over the Leucadian rock (Strabo, x. p. 425). Phaon is doubtless a mythical character (see Ælian, xii. 18), and the story of the Leucadian rock is, in Sappho's case, a fabrication, though some did perhaps throw themselves from it to cool their love, or drown it and themselves (Strabo, x. 425). The same writers found lovers for her in Archilochus and Hipponax; and Hermesianax, an elegiac poet, also gave her Anacreon for a suitor. A husband and a daughter were also bestowed on her (Suidas). Her character has been justly vindicated by modern scholars (Welcker, especially) from the aspersions of the comic writers. The ancients spoke in the highest terms of her poetry, and Plato in an epigram (19 Bergk) calls her the tenth muse (see Strabo, xiii.

\* The term "young lady" is rather an anachronism, the "lady" being altogether unknown in ancient times, according to the prevalent opinion, but it very nearly conveys the idea intended. In an article in the *Edinburgh or Quarterly Review* (I think by the Bishop of London), it was maintained that there was only one lady in antiquity, namely, Clytæmnestra!

† In the play of "Masks and Faces," there is an apposite instance of the mixture of historical and imaginary characters; and those who know it, will easily see how worthless is any argument resting on dramatic evidence.

p. 617). The few remains of her that have reached us are exquisite, revealing a warm heart and glowing imagination. She was acquainted with the poet Alcæus, to whom she addressed the following lines :—

*αἰ δ' ἤχες ἔσλων ἴμερον ἢ κάλων,  
καὶ μὴ τι Φείπην γλῶσσ' ἐκούκα κάκων,  
αἰδῶς κε νῦν σ' οὐκ ἤχεν ὀππάτ',  
ἀλλ' ἔλεγες περὶ τῷ δικαίως.*

(I regard the epistle in the *Heroides* of Ovid as evidence of no worth in the history of Sappho.)  
About 600 B.C.

35. Before Sappho, there was a poetess of the name of Megalotrata (*Athen.* xiii. p. 600); and two of Sappho's own scholars are known to have written poems; Damophila (*Philostr. Vit. Apoll.* i. 30) and Erinna. Erinna was a native of Telos, wrote a beautiful hexameter poem called "The Spindle," and died at the age of nineteen (*Suidas, Anth. Pal.* ix. 190). Eusebius brings Erinna down to about 350 B.C., and hence some have supposed the existence of two Erinnas; but Eusebius was probably led by wrong evidence to alter the common date (*Eustath. ad Il.* ii. 711; *Euseb. ap. Hieron. ad Ol.* 106).

36. Stesichorus was born either in Metaurus, to which his parents belonged, or in Himera, whither they removed. His original name was Tisias, and his father's was most probably Euphemus, though five names are given, and among them Hesiod (*Suid.*). He lived to the age of eighty-five (*Lucian Macr.* 26), died at Catana and was buried there (*Suid. ad πάντα ὀκτώ*). The story of his blindness on account of his attacks on Helen, and the recovery of his sight on recantation, is well known (*Pausan.* iii. 19, 11, fr. 2, in this Selection; *Plat. Phædr.* p. 243). He joined epic subjects to lyric measures, as Southey has done in

his *Thalaba* and *Curse of Kehama*, but in this style of poetry he had been preceded by *Xanthus*, from whom he borrowed (*Athen.* xii. p. 513). He was the first, as far as we know, who related love tales in verse. He introduced the epode. Born about 635 B.C., died about 554 B.C.

37. *Ibycus* was the son of *Phytius*, and was born in *Rhegium*. He went to the court of *Polycrates*; but nothing is known of his history, except the manner of his death. In some desert place near *Corinth* he was attacked by robbers, and slain. The poet had called on a flock of cranes which happened to fly over, to be his avengers, and the story goes that they really were so; for one of the murderers, who had gone to *Corinth*, observing a flock of cranes in the air, exclaimed, "Lo! here are the avengers of *Ibycus*." The exclamation was heard, and the murderers were apprehended and punished. The truth of this story has been disputed, because, in an epigram (*Anth. Pal.* vii. 714) it is stated that he was buried at *Rhegium*. Though this unknown authority is insufficient of itself to condemn the tale, and though there is nothing absurd or unworthy of credit in it, yet it cannot be said to rest on good evidence, as the first mention made of it occurs in *Antipater Sidonius* (*Anth. Pal.* vii. 745). The poems of *Ibycus* were principally erotic. Some have tried to shew that he also attempted heroic subjects in lyric measures, like *Stesichorus*, but they have not been successful (*Suidas*). *Schiller* has a beautiful poem on the *Cranes of Ibycus*, in which, according to one form of the tale, he supposes the cranes to pass over the theatre. Flourished 540 B.C. His date is not altogether certain. *Suidas* placed him a little earlier than the date here given.

38. *Anacreon* was a native of *Teos*, from which place, while yet young, he emigrated, in 540 B.C., to *Abdera* (*Strabo*, xiv. p. 644.) The real name of his father is generally thought to have been



Scythinus. It cannot have been long after his arrival in Abdera when he was invited to the court of Polycrates of Samos, where he remained for some time. (Strabo, xiv. p. 638, and Herodot. iii. 121.) From this place he removed to Athens, in 522 B.C., at the entreaty of Hipparchus (Pseud.-Plato, Hipparchus, p. 228; Ælian, V. H. viii. 2), and there met Simonides and most of the celebrated poets of the age. It is not certain where he died; but some have supposed, from an epigram of Simonides (116, Bergk), that he was buried in Teos. The sentence, however, admits of another construction, though, if it did certainly state that he was buried in Teos, the authority would be good, since the objection urged by some, that such epigrammatic inscriptions are not to be depended on, cannot be sustained. He died at the age of eighty-five (Luc. Macr. 26). After his death, honours were paid to his memory by the Athenians and Teians; and the epigrams in his praise are very numerous. Anacreon wrote hymns, love-songs, drinking-songs, iambics, and epigrams.

The poems which used to be published under the name of Anacreon, now receive their proper title of Anacreontics, and were undoubtedly written by versifiers of a late age. A few may have been written before the Christian era, but the most may be safely placed in the fourth or fifth century after Christ, and some of them were probably much later than that. Almost all of them contain some idea taken from Anacreon, which is expanded according to the taste of the writer.

39. Simonides, the son of Leoprepes, was born in Iulis, a town in the island of Ceos, in 556 B.C. (This date is inferred from one of his epigrams—148. Bergk.) He went to Athens at the invitation of Hipparchus (Pseud.-Plato, Hipparch. p. 228; Ælian, V. H. viii. 2), and was an especial favourite

with the literary tyrant. Some time after the death of Hippias, he left Athens for Thessaly, where he made songs for the Thessalian princes, the Aleuads, and the Scopads. (Theocritus, xvi. 34 and ff.; Cic. De Orat. ii. 36.) He returned again to Athens, and lived there for a long time, on intimate terms with Themistocles and Pausanias (Plut. Them. v; Cic. Fin. ii. 32; Ælian, V. H. ix. 41), and composed epigrams on the heroic warriors who fought in the many famous battles which then took place. He was also successful in an epigrammatic contest with Æschylus (Anon. Biog. of Æschylus in Schütz, vol. iii. p. 4). He gained no less than fifty-six prizes (Epig. 147 Bergk). When he was more than eighty years old, he removed to Syracuse, and was highly honoured by Hiero. (See Xenophon's Hiero; Cic. De Nat. D. i. 22; Athen. xiv. 656; and Schol. Pind. Olymp. ii. 29.) He died in Syracuse, in 467 B.C. (Suid.)

Simonides was perhaps the most popular of all the Greek lyric poets; and the stories which are told of his wise sayings, and of the care which the gods exercised over him, are very numerous. He is said, however, to have been somewhat fond of money (Aristoph. Pax 698; Plat. Rep. ii. p. 489; Arist. Rh. ii. 6); and for golden rewards he praised princes, contrary to truth (Plato, Protag. p. 346). Some, in recent times, have tried to defend him. Of the various remains left, we have encomia, epinicia, threni, hyporchems, elegies, and epigrams. One of his fragments, that on Danae, is exquisitely beautiful. John Sterling wrote an article on him (Sterling's Remains, by Hare). (Several articles in Suidas, s. v.)

40. Pindar is the only lyric poet whose remains embrace a considerable number of complete poems. He is generally called a Theban, and may have been born in Thebes, though it is more probable that Cynoscephalæ, in the Theban district, was his native

town. His father's name is variously given, but Daiphantus seems the correct one; and his mother was called Cleidice. His genius for poetry was early discovered; and he was sent to Athens, where he received instructions from Lasus of Hermione. On his return to Thebes, which took place before he reached his twentieth year, he received valuable help from the poetesses Myrtis and Corinna, especially the latter (Plut. Glor. Ath. p. 348; fr. 1 of Pindar's hymns). With these he also contended (Corinna fr. given in Selection); but Corinna vanquished him—a victory which Pausanias thought owing to her using the Æolic dialect, and to the beauty of her person (Paus. ix. 22, 3). He appears now to have made Thebes his home, but to have visited the festivals frequently. He was highly honoured by Alexander of Macedon, Arcesilas of Cyrene, and Hiero of Syracuse. At the court of Hiero he lived for a few years, but probably did not like the place, owing to his contempt of the mean practices of Simonides, and the calumnies raised against him by his rival, Bacchylides. Various states of Greece, among these Athens and Rhodes, paid him high honours; and statues were erected to him, and rich rewards bestowed on him. He died a natural death, at the age of eighty, probably in Argos. Pindar was married, perhaps twice, and had a son, Daiphantus, and two daughters, Protomache and Eumetis.

His poems were anciently arranged into hymns, pæans, dithyramb; parthenia, hyporchems, encomia, threnes, scolia, and epinicia (see Hor. Carm. lib. iv., c. ii. 10 seqq.) The Epinicia formed four books, the whole of which we possess, except a few leaves of the Isthmia. They shew a genuine poet, of great fervour, truthful and sincere in all his sayings, and deeply religious. Indeed, it is this last feature of the poems that shines out above all the rest; and accordingly his treatment of the

myths is peculiarly interesting to the student of mythology. (See Ott. Müller's Remarks in his *Prolegomena zu einer wissen. Mythol.* p. 87.) Born 522 B.C., and died 442.

The authorities for the life of Pindar are some prose and poetical lives, one by Thomas Magister, and the others probably by late writers. They are prefixed to Boeckh's edition of the *Scolia*, and may be found in Donaldson's Pindar. Another life has recently been edited, first by Tafel, and then in the most recent editions of Pindar; and also in Westermann's *Vit. Script. Græc. Minores*.

41. The poetesses Corinna and Myrtis have been mentioned already in the account of Pindar. Several fragments remain of the poems of Corinna. She was the daughter of Achelodorus and Procratia, and is said to have gained five victories in poetic contests. She wrote epigrams and melic poetry in the Bœotian dialect. (Suidas; also Ælian, V. H. xiii. 24, whose story, however, is regarded as false.)

About 510 B.C. flourished Telesilla, of Argos, who was as much celebrated for her valour as for her poetry (Plut. *De Virt. Mul.* p. 245; Pausan. ii. 20, 8). The story, however, told by these writers of her expelling the Spartans has been justly called in question; for the evidence in favour of it is late, and the silence of Herodotus in a particular account of the Spartan expedition is extraordinary, if he had heard of Telesilla's exploits (Herod. vi. 76-83). She wrote hymns to different gods, but little is known of her poetry. (Art. in Suidas.)

About 450 B.C. flourished another poetess, Praxilla, of Sicyon, who was famed for her *scolia*. Nothing is known of her history. In addition to *scolia*, she wrote hymns and dithyrambs. (Prov. *Coisl.* 248; *Heph.* p. 22.)

Here may be mentioned also another poetess, Melinno, of whom likewise nothing is known. She is the writer of the Ode to Rome, commonly attri-

puted to Erinna. Schneidewin conjectures that she was a native of Locri Epizephyrii, and that the Ode to Rome was written in the year of the city 469, on the occasion of the Romans getting possession of Locri, which was then held by the soldiers of Pyrrhus. (Liv. ix. 16; see also Anth. Pal. vi. 353.) This date is evidently too early.

42. Timocreon, of Rhodes, is called an epic, a comic, and a melic poet. The last is the proper designation. He was an athlete, and engaged in the pentathlon, and was notorious as an extraordinary eater. (Epigr. by Simonides, p. 84 of this Selection; Ath. x. pp. 415, 416.) He wrote poems against Themistocles, and was a bitter antagonist of Simonides. At one time of his life he is supposed to have joined the Persians (Athen. loc. cit., and fr. 3 of his poems.) Some have inferred from the epigram of Simonides that Timocreon died before that poet; but the inference is unfair; comp. Burns's epigram on Captain Grose. The remark of Athenæus that the epigram was on his tomb, must be regarded as a careless mistake. He wrote iambics, scolia, and epigrams. (Suidas; Plut. Them. xxi; Schol. Aristoph. Acharn. 532.)

43. Bacchylides was the nephew of Simonides (Strabo, x. p. 486), and a native of Iulis. His father's name is variously given as Medon (Suid.), Meilon (Epigr. in Boeckh's Scholl. Pind. p. 8, or Donaldson's Pind. p. xlix.), and Meidylus (Et. Mag. p. 582, 20). He was at the court of Hiero along with his uncle, and was there a rival of Pindar (Ælian, V. H. iv. 15; Scholl. to Pind. Ol. ii. 87, Pyth. ii. 53). He travelled also in Peloponnesus (Plut. de. Exil. p. 606). Of his death we know nothing.

He wrote epinicia, hymns, pæans, dithyrambs, wine and love-songs, hyporchems, and epigrams. Flourished about 470 B.C.

44. Several poets, especially in the Attic age,

devoted themselves to the dithyramb. Among the earliest of them were Cydias, Lamprocles, and perhaps Licymnius; but of the history of these poets we are almost entirely ignorant. Of Lasus of Hermione, and of Pratinas, two of the most distinguished dithyrambic poets, more is known. The former was the instructor of Pindar, and founded dithyrambic contests. The latter is celebrated as the originator of satyr plays, and in his time stood next to Æschylus as a tragedian.

45. Diagoras, of Melos, son of Teleclydes or Teleclytus, was a melic poet, but is more celebrated as a philosopher. He was termed Atheist by the Greeks, but this word as used by them meant nothing more than that he was antagonistic to the received religion—a sense in which it was also applied to the Christians. He was condemned by the Athenians for impiety, left Athens, and died in Corinth. Some writers have tried to find political causes for the persecution to which he was subjected; without good reason, for there can be no doubt that the Athenians were above all Greeks the most bigoted, as they were the most superstitious or religious, and that they would be most ready to persecute one who, like Diagoras or Socrates, sought to change the prevalent creed. (See Mure's *Hist. of Gr. Lit.* vol. iv. p. 520.) His poems were pæans, encomia, and perhaps dithyrambs. (Suidas; Scholl. on *Arist. Frogs*, 323, *Birds*, 1073). 411 B.C. is the date of his accusation.

46. Melanippides. Suidas mentions two of the name of Melanippides, and there really may have been two, though, owing to Suidas's careless practice of multiplying individuals of the same name, no dependence can be placed on his statements. Melanippides, called the younger by Suidas, lived for a time at the court of Perdiccas, and there died. He was among the first to introduce those changes into the music of Greece which were lashed by

Aristophanes, and men of a severer school, as worthless and licentious innovations. (Suidas; see also Xen. Mem. i. 4, 3.) Flourished about 420 B.C., or perhaps a little earlier.

47. Philoxenus, of Cythera, was the son of Eulytides, and a disciple of Melanippides. He was born in 435 B.C. His history is confounded with that of another Philoxenus, a Leucadian, and a parasite, who was contemporary. It may be affirmed, however, with certainty, that he was in his early days a slave; that he left his native place, and lived for some time in Sicily with Dionysius the tyrant; and that, displeasing his patron, he was thrown into prison, from which he was no sooner released than he bade farewell to the island. His death may have taken place in Ephesus, as Suidas asserts; but this point is disputed. He died at the age of fifty-five (Mar. Par. Ep. 70).

He was one of the best of dithyrambic poets (see Antiphanes in Ath. xiv. p. 643). The names of the pieces of which we have fragments are, the Deipnon and the Cyclops. He wrote epigrams also. (Suid. s. v. and *φιλοξένου γραμμάτων*.)

48. Timotheus, of Miletus, the son of Thersander, as a dithyrambic poet and composer of music, attained a celebrity as great, if not greater, than that of Philoxenus. Little is known of his life. He was born in 446 B.C., and died in 357 B.C. (Mar. Par. Ep. 77). He was an intimate friend of Euripides. At some time of his life he visited Sparta (Pausan. iii. 12, 8), and died in Macedonia, according to Stephanus of Byzantium, v. *Μίλητος*. He wrote dithyrambs, hymns, pæans, and various other forms of lyric poetry. He also added an eleventh string to the lyre. (Paus. l. c.; Suidas; Alex. Ætol. in Macrob. Saturn. v. 22, or fr. 2 in Schneidewin.)

49. Telestes and Polyidus were contemporaries of Philoxenus and Timotheus, and were nearly

equally famous in dithyrambic poetry (Diod. xiv. 46). Telestes belonged to Selinus. The name of his poems are, Argo, Asclepius, and a hymenæus. (Suidas.) Of the poetry of Polyidus no fragment has come down to us. One of his scholars once conquered Timotheus. (Athen. viii. p. 352.)

50. It may be remarked here that what is called the tragedy of the Greeks had a strong lyric element in it, and that some of the first lyrics of the Greeks are to be found in their dramas. Those of Euripides, especially, abound in exquisite songs, which, like some in the "Duenna" of Sheridan, or the "Beggars Opera" of Gay, among us, became popular, and were sung on festive occasions. This remark is equally true of the comic poets; and some of the lyrics of Aristophanes, who, like our own Hood, had a vast depth of seriousness at the bottom of his jokes, are exquisite, full of vivacity, and sometimes, as in the choral ode on ancient manners in the Clouds, rising to the grandest poetry. (On this subject see Prof. Blackie's Essay on Greek Tragedy, in the first vol. of his translation of Æschylus.)

51. After the Attic age, melic poetry was little cultivated. Almost the only note-worthy melic efforts are the hymns of Dionysius and Mesomedes, given in this Selection. It is not certain which of the numerous persons of the name of Dionysius mentioned in ancient writers is the author of the hymn. Jacobs supposes him to be of Halicarnassus, and that he lived in the reign of Hadrian; while Fabricius attributed it to a Dionysius of Antioch, who belonged to the fourth century after the Christian era. Mesomedes was a Cretan, and a freedman of the Emperor Hadrian (Suidas).

#### CHRISTIAN POETS.

52. St Paul makes mention not only of psalms, but of hymns and odes (Eph. v. 19; Col. iii. 16); so



that in his time the Christians had begun to pour forth their feelings in songs of their own. Antiphonal singing is mentioned in the celebrated letter of Pliny (Épp. x. 97); and writers after him that refer to the service of the Church, allude to this part of the worship.

The first specimen of a Greek Christian hymn, as far as I know, is the psalm of the Naassenes or Nahasenes, given in the recently found book of Hippolytus, p. 122. It is written, as the editor Emmanuel Miller remarks, in logacædic anapæstics; but it is in such a corrupt state, and so little is known of the doctrines of the sect, that not much sense can be made out of it. Perhaps there was never much sense in it.

The next specimens we have, are attributed to Clemens Alexandrinus, and are given in this Selection. Several Christian poems are also published in the Anthology; and a whole book is devoted to the epigrams of the celebrated Gregory, of Nazianzum, who was also the author of the *Χριστὸς πάσγων*, a famous tragedy, mentioned by Milton in his Preface to Samson Agonistes.

The principal hymn writers to the Christian Church were Synesius and Cosmas. Synesius, of Cyrene, flourished in the commencement of the fifth century, and Cosmas in the eighth century. The hymns of Cosmas, the whole of which have not yet been published, are not written in metre; and this seems to have been the case with almost all the hymns of the ancient Greek Church. In the services of the present Greek Church, hymns are still used, but they are not metrical. A kind of rhythm is often distinguishable in them, sometimes very clearly, as in the specimen headed *ὄλιος*, in this Selection.

## NEO-HELLENIC POETS.

53. The first Neo-Hellenic poet of whom we know anything, is Theodorus Prodromus, who, in the twelfth century, wrote verses both in ancient and modern Greek. One of his ancient Greek odes is given in p. 98 of this Selection. Korais in his *Ἀτακτα*, has published a specimen of his Neo-Hellenic poems; but the opinion of him which we form from this production, is not high.

In 1627, Nicolaos Drimiticos wrote his "Fair Shepherdess;" a poem of considerable power, with passages here and there beautiful and touching.

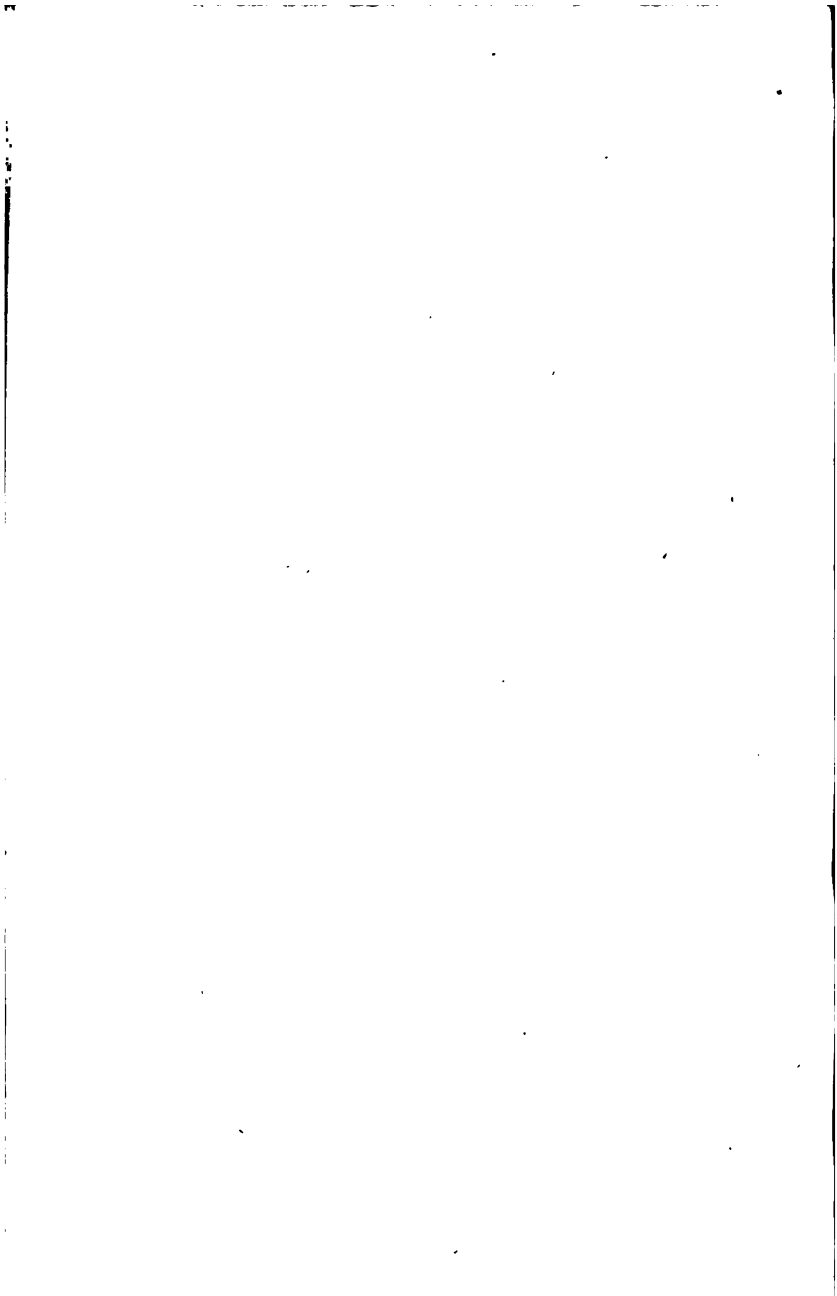
In 1824, Fauriel made his celebrated collection of the Modern Greek ballads. Like other popular poems, most of them were written while the facts which they narrate excited the interest of the people, that is, immediately on their taking place. They relate, for the most part, to the Klephts, who lived in independence on their native hills, successfully resisting every effort of the infidel Turks to subdue them, and ultimately coming forth to give the most effective aid to the late Greek revolution.

In recent times, the lyric poetry of the Greeks has flowed out in copious streams—perhaps far too copious. At the head we must place the patriot Rhigas, a noble man, animated by an intense love of freedom. Then there is Athanasios Christopoulos, who, in Anacreontics, charmed the ladies, and wrote pretty love and drinking songs. In still more recent times, we have two poetic brothers of the name of Soutsos, who have sung many good songs. In Greece, I believe, these men are now not thought much of; partly on account of their political opinions, and partly because their self-conceit is intolerable.

Amongst Neo-Hellenic lyric poets, Professor Rangavis deserves particular mention. He is a

man of thorough scholarship; but has frequently chosen the popular dialect as the vehicle of his poetic feelings. There are also Calvos, and Salomos, and a numerous host of young lyrists; but whether they are to produce poems worthy of a place beside those of Pindar and Simonides, time alone can tell.

THE  
GREEK LYRIC POETS.



# PART I.

## ELEGIAC POETS.

### ΚΑΛΔΑΙΝΟΤ.

Μέχρις τευ κατάκεισθε ; κότ' ἄλκιμον ἔξετε θυμόν,  
ὦ νέοι ; οὐδ' αἰδείσθ' ἀμφιπερικτίονας,  
ὦδε λίην μεθιέντες ; ἐν εἰρήνῃ δὲ δοκεῖτε  
ἦσθαι· ἀτὰρ πόλεμος γαίαν ἅπασαν ἔχει.

· · · · ·  
καὶ τις ἀποθνήσκων ὕστατ' ἀκουσισάτω. 5  
τιμῆν τε γάρ ἐστι καὶ ἀγλαὸν ἀνδρὶ μάχεσθαι  
γῆς πέρι, καὶ παιδῶν, κουριδίης τ' ἀλόχου,  
δυσμενέσων θάνατος δὲ τότ' ἔσσεται ὅππότε κεν δῆ  
Μοῖραι ἐπικλώσωσ'· ἀλλὰ τις ἰθὺς ἴτω  
ἔγχος ἀνασχόμενος, καὶ ὑπ' ἀσπίδος ἄλκιμον ἦτορ 10  
ἔλσας, τὸ πρῶτον μινυμένον πολέμου.  
οὐ γάρ κως θάνατόν γε φυγεῖν εἰμαρμένον ἐστίν  
ἄνδρ', οὐδ' εἰ προγόνων ἢ γένος ἀθανάτων.  
πολλάκι δηϊότητα φυγῶν καὶ δούπον ἀκόντων 15  
ἔρχεται, ἐν δ' οἴκῳ μοῖρα κίχεν θανάτου.  
ἀλλ' ὁ μὲν οὐκ ἔμπας δήμῳ φίλος, οὐδὲ ποθεινός·  
τὸν δ' ὀλίγος στενάχει καὶ μέγας, ἦν τι πάθῃ.  
λαφῶ γὰρ σύμπαντι πόθος κρατερόφρονος ἀνδρός  
θηήσκοντος· ζῶων δ' ἄξιος ἡμιθέων.  
ὥσπερ γάρ μιν πύργων ἐν ὀφθαλμοῖσιν ὀρώσων 20  
ἔρδει γὰρ πολλῶν ἄξια μούνος ἑών.

## ΤΥΡΤΑΙΟΥ.

## Εὐνομία.

## 1.

Αὐτὸς γὰρ Κρονίων, καλλιστεφάνου πόσις, Ἥρης.  
 Ζεὺς Ἡρακλείδαις τῆδε δέδωκε πόλιν  
 οἷσιν ἅμα προλιπόντες Ἐρινεὸν ἠνεμόεντα  
 εὐρείαν Πέλοπος νῆσον ἀφικόμεθα.

## 2.

Φοίβου ἀκούσαντες Πυθωνόθεν οἴκαδ' ἔνεικαν  
 μαντείας τε θεοῦ καὶ τελέεντ' ἔπεα  
 ὧδε γὰρ ἀργυρότοξος ἀναξ ἐκάεργος Ἀπόλλων  
 χρυσοκόμης ἔχρη πίοιτος ἐξ αὐτότου  
 ἄρχει μὲν βουλῆς θεοτιμήτους βασιλῆας, 5  
 οἷσι μέλει Σπάρτης ἡμερόεσσα πόλις,  
 πρεσβυγενεῖς τε γέροντας ἔπειτα δὲ δημότας ἄνδρας,  
 εὐθείαις ῥήτραις ἀνταπομειβομένους,  
 μυθεῖσθαι τε τὰ καλὰ καὶ ἔρδειν πάντα δίκαια,  
 μηδ' ἐπιβουλεύειν τῆδε πόλει τι κακόν 10  
 δήμου τε πλήθει νίκην καὶ κάρτος ἔπεσθαι.  
 Φοῖβος γὰρ περὶ τῶν ὧδ' ἀνέφηγε πόλει.

## Ἵποθήκαι.

## 3.

Ἄλλ', Ἡρακλῆος γὰρ ἀνικῆτου γένος ἐστέ,  
 θαρσεῖτ', οὔπω Ζεὺς αὐχένα λοξὸν ἔχει.  
 μηδ' ἀνδρῶν πληθὺν δειμαίνετε, μηδὲ φοβείσθε,  
 ἴθις δ' εἰς προμάχους ἀσπίδ' ἀνὴρ ἔχέτω,  
 ἐχθρὰν μὲν ψυχὴν θέμενος, θανάτου δὲ μελαινας 5  
 κῆρας ὁμῶς αὐγαῖς ἡελίοιο φίλας.

ἴστε γὰρ Ἄρης πολυδακρύου ἔργ' αἰδηλα,  
 εὐ δ' ὄργην ἐδάητ' ἀργαλέου πολέμου,  
 καὶ πρὸς φευγόντων τε διωκόντων τ' ἐγένεσθε,  
 ὦ νέοι, ἀμφοτέρων δ' εἰς κόρον ἠλάσατε. 10  
 οἱ μὲν γὰρ τολμῶσι, παρ' ἀλλήλοισι μένοντες,  
 εἰς τ' αὐτοσχεδίην καὶ προμάχους ἰέναι,  
 παυρότεροι θηήσκουσι, σάουσι δὲ λαὸν ὀπίσσω  
 τρεσσάντων δ' ἀνδρῶν πᾶσ' ἀπόλωλ' ἀρετή.  
 οὐδεὶς ἂν ποτε ταῦτα λέγων ἀνύσειεν ἕκαστα, 15  
 ὄσσο', ἂν αἰσχρὰ πάθῃ, γίγνεται ἀνδρὶ κακά.  
 ἀργαλέον γὰρ ὅπισθε μετάφρενόν ἐστι δαίξειν  
 ἀνδρὸς φεύγοντος δηῶν ἐν πολέμῳ.  
 αἰσχρὸς δ' ἐστὶ νέκυς κακκείμενος ἐν κοινήσι  
 νῶτον ὅπισθ' αἰχμῇ δουρὸς ἐληλαμένος. 20  
 ἀλλὰ τις εὐ διαβάς μενέτω, ποσὶν ἀμφοτέροισιν  
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὀδοῦσι δακῶν,  
 μηρούς τε, κινήμας τε κάτω, καὶ στέρνα, καὶ ὦμους  
 ἀσπίδος εὐρέλης γαστρὶ καλυψάμενος·  
 δεξιτερῇ δ' ἐν χειρὶ τινασσέτω ὄμβριμον ἔγχος, 25  
 κινεῖτω δὲ λόφον δεινὸν ὑπὲρ κεφαλῆς.  
 ἔρδων δ' ὄμβριμα ἔργα, διδασκέσθω πολεμίζειν,  
 μηδ' ἐκτὸς βελέων ἐστῴτω ἀσπίδ' ἔχων.  
 ἀλλὰ τις ἐγγὺς ἰὼν αὐτοσχεδὸν ἔγχει μακρῷ  
 ἢ ξίφει οὐτάζων δῆϊον ἀνδρ' ἐλέτω· 30  
 καὶ πόδα παρ ποδὶ θεῖς καὶ ἐπ' ἀσπίδος ἀσπίδ' ἐρείσας,  
 ἐν δὲ λόφον τε λόφῳ καὶ κυνέην κυνέῃ  
 καὶ στέρνον στέρνῳ πεπλημένους ἀνδρὶ μαχέσθω,  
 ἢ ξίφους κώπην ἢ δόρυ μακρὸν ἐλών.  
 ὑμεῖς δ', ὦ γυμνήτες, ὑπ' ἀσπίδος ἄλλοθεν ἄλλος 35  
 πτώσσοιτες, μεγάλοις σφάλlette χερμαδίους,  
 δούρασί τε ξεστοῖσις ἀκοντίζοντες ἐς αὐτούς,  
 τοῖσι πανοπλίταις πλησίον ἰστάμενοι.



## 4.

Οὐτ' ἂν μνησαίμην, οὐτ' ἐν λόγῳ ἄνδρα τιθείμην,  
 οὔτε ποδῶν ἀρετῆς, οὔτε παλαισμοσύνης,  
 οὐδ' εἰ. Κυκλώπων μὲν ἔχει μέγεθος τε βίην τε,  
 νικῶν δὲ θεῶν Θρηϊκίον Βορέην,  
 οὐδ' εἰ Τιθωνοῖο φύην χαριέστερος εἶη, 5  
 πλουτοῖη δὲ Μίδεω καὶ Κινύρεω μάλιον,  
 οὐδ' εἰ Ταυταλίδεω Πέλοπος βασιλεύτερος εἶη,  
 γλώσσαν δ' Ἀδρήστου μείλιχόγηρυν ἔχει,  
 οὐδ' εἰ πᾶσαν ἔχει δόξαν πλὴν θουρίδος ἀλεκτῆς,  
 —οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ— 10  
 εἰ μὴ τετλαίη μὲν ὄραν φόνον αἱματόεστα  
 καὶ δῆτων ὀρέγοιτ' ἐγγύθεν ἰστάμενος.  
 ἥδ' ἀρετῆ, τόδ' ἄεθλον ἐν ἀνθρώποισιν ἄριστον  
 κάλλιστόν τε φέρειν γίγνεται ἀνδρὶ νέῳ.  
 ξυπνὸν δ' ἐσθλὸν τοῦτο πόλῃ τε παντὶ τε δήμῳ, 15  
 ὅστις ἀνὴρ διαβας ἐν προμάχοισι μένη  
 νωλεμέως, αἰσχροῦς δὲ φυγῆς ἐπὶ πάγχυ λάθηται,  
 ψυχὴν καὶ θυμὸν τλήμονα παρβέμενος,  
 θαρσύνῃ δ' ἔπεσιν τὸν πλησίον ἄνδρα παρεστώς·  
 οὗτος ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ· 20  
 αἴψα δὲ δυσμενέων ἀνδρῶν ἔτρεψε φάλαγγας  
 τρηχείας, σπουδῇ τ' ἔσχεθε κύμα μάχης·  
 αὐτὸς δ' ἐν προμάχοισι πεσὼν φίλον ὤλεσε θυμὸν  
 ἄστῳ τε καὶ λαοῦς καὶ πατέρ' εὐκλείσας,  
 πολλὰ διὰ στέρνοιο, καὶ ἀσπίδος ὀμφαλοέσσης, 25  
 καὶ διὰ θώρηκος πρόσθεν ἐληλαμένος·  
 τόνδ' ὀλοφύρονται μὲν ὁμῶς νεοὶ ἠδὲ γέροντες,  
 ἀργαλέῳ τε πόθῳ πᾶσα κέκηδε πόλις·  
 καὶ τύμβος, καὶ παῖδες ἐν ἀνθρώποις ἀρίσθημοι  
 καὶ παίδων παῖδες καὶ γένος ἔξοπίσω. 30  
 οὐδέ ποτε κλέος ἐσθλὸν ἀπόλλυται οὐδ' ὄνομ' αὐτοῦ,  
 ἀλλ' ὑπὸ γῆς περ ἑὼν γίγνεται ἀθάνατος,

ὄντω ἄριστεύοντα, μένουτά τε, μαρνάμενόν τε  
 γῆς πέρι καὶ παιδῶν, θούρος Ἄρης ὀλέσῃ.  
 εἰ δὲ φύγῃ μὲν κῆρα ταηλεγέος θανάτιο, 35  
 νικήσας δ' αἰχμῆς ἀγλαὸν εὖχος ἔλῃ,  
 πάντες μιν τιμῶσιν ὁμῶς νέοι ἠδὲ παλαιοί,  
 πολλὰ δὲ τερπνὰ παθῶν ἔρχεται εἰς Ἀτθῆν  
 γηράσκων δ' ἀστοῖσι μεταπρέπει, οὐδέ τις αὐτόν  
 βλάπτει οὐτ' αἰδοῦς οὔτε δίκης ἐθέλει, 40  
 πάντες δ' ἐν θώκοισιν ὁμῶς νέοι οἳ τε κατ' αὐτόν  
 εἴκουσ' ἐκ χώρης, οἳ τε παλαιότεροι.  
 ταύτης νῦν τις ἀνὴρ ἀρετῆς εἰς ἄκρον ἰκέσθαι  
 πειράσθω θυμῷ, μὴ μεθίεις πόλεμον.

Ἐμβατήριον.

5.

Ἄγετ', ὦ Σπάρτας εὐάνδρου  
 κούροι πατέρων πολιῆται,  
 λαῖα μὲν ἵτυν προβάλεσθε  
 δόρυ δ' εὐτόλμως βάλλοντες  
 μὴ φειδόμενοι τᾶς ζωᾶς  
 οὐ γὰρ πάτριον τᾷ Σπάρτα.

MIMNERMOS.

1.

Τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσεῆς Ἀφροδίτης ;  
 τεθναίνῃ, ὅτε μοι μηκέτι ταῦτα μέλοι,  
 κρυπταδίῃ φιλότης καὶ μέλιχα δῶρα καὶ εὐνή  
 ἄνθε' ἀεὶ ἤβης γίγνεται ἀρπαλέα  
 ἀνδράσιν ἠδὲ γυναιξίν· ἐπεὶ δ' ὀδυνηρὸν ἐπέλθῃ 5  
 γήρας, ὃ τ' αἰσχρὸν ὁμῶς καὶ κακὸν ἀνδρα τιθεῖ,

αἰεὶ μὲν φρένας ἀμφὶ κακαὶ τείρουσι μέριμναι,  
οὐδ' αὐγὰς προσορῶν τέρπεται ἡελίου,  
ἀλλ' ἐχθρὸς μὲν παισίν, ἀτίμαστος δὲ γυναιξίν·  
οὕτως ἀργαλέον γήρας ἔθηκε θεός,

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## 2.

Ἕμεῖς δ' οἶά τε φύλλα φύει πολυανθέος ὦρη  
ἔαρος, ὅτ' αἰψ' αὐγῆς αὖξεται ἡελίου,  
τοῖς ἴκελοι πῆχυιον ἐπὶ χρόνον ἄνθεσιν ἤβης  
τερπόμεθα, πρὸς θεῶν εἰδότες οὔτε κακόν  
οὐτ' ἀγαθόν· Κῆρες δὲ παρεστήκασι μέλαιναί,  
ἢ μὲν ἔχουσα τέλος γήραος ἀργαλέου,  
ἢ δ' ἐτέρη θανάτοιο· μίνυθα δὲ γίγνεται ἤβης  
καρπός, ὅσον τ' ἐπὶ γῆν κίδναται ἡέλιος·  
αὐτὰρ ἐπὶν δὴ τοῦτο τέλος παραμείψεται ὦρης,  
αὐτίκα τεθνᾶναι βέλτιον ἢ βίος·  
πολλὰ γὰρ ἐν θυμῷ κακὰ γίγνεται· ἄλλοτε οἶκος  
τρυχοῦται, πενίης δ' ἔργ' ὀδυνηρὰ πέλει·  
ἄλλος δ' αὖ παιδῶν ἐπιδεύεται, ὧν τε μάλιστα  
ἱμεύρων κατὰ γῆς ἔρχεται εἰς Ἀΐδην·  
ἄλλος νοῦσον ἔχει θυμοφθόρον οὐδέ τις ἔστιν  
ἀνθρώπων, ᾧ Ζεὺς μὴ κακὰ πολλὰ διδοῖ.

5

10

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## 3.

Οὐ μὲν δὴ κείνου γε μένος καὶ ἀγήνορα θυμόν  
τοῖον ἐμεῦ προτέρων πεύθομαι, οἳ μιν ἴδον  
Λυδῶν ἵππομάχων πυκινὰς κλονέοντα φάλαγγας  
Ἐρμιον ἀμ' πεδίον, φῶτα φερεμμελίην·  
τοῦ μὲν ἄρ' οὔποτε πάμπαν ἐμέμφατο Παλλὰς Ἀθήνη·  
δριμύ μένος κραδίης, εὔθ' ὄγ' ἀνὰ προμάχους  
σεύαιβ', αἱματόεντος ἐν ὑσμίνῃ πολέμοιο  
πικρὰ βιαζόμενος δυσμενέων τέλεα.

5

οὐ γὰρ τις κείνου δητῶν ἔτ' ἀμεινότερος φῶς  
 ἔσκεν ἐποίχεσθαι φυλόπιδος κρατερῆς 10  
 ἔργου, ὅτ' αὐγαΐσιν φέρετ' ὠκέος ἡελίοιο.

## 4.

Ἡέλιος μὲν γὰρ ἔλαχεν πόνου ἤματα πάντα,  
 οὐδέ ποτ' ἀμπαυσις γίνεται οὐδεμία  
 ἵπποισίν τε καὶ αὐτῷ, ἐπεὶ ῥοδοδάκτυλος Ἡῶς  
 Ὀκεανὸν προλιποῦσ' οὐρανὸν εἰσαναβῆη·  
 τὸν μὲν γὰρ διὰ κύμα φέρει πολυήρατος εὐνή 5  
 κοίλη, Ἡφαίστου χερσὶν ἐληλαμένη  
 χρυσοῦ τιμήεντος, ὑπόπτερος, ἄκρον ἐφ' ὕδωρ  
 εὐδουθ' ἀρπαλέως, χάρου ἀφ' Ἐσπερίδων  
 γαίαν ἐς Αἰθιόπων, ἵνα οἱ θοὸν ἄρμα καὶ ἵπποιο 10  
 ἔστῃσ' ὄφρ' Ἡῶς ἠρυγένηια μῶλη  
 εὐθ' ἐπέβη ἐτέρων ὀχέων Ὑπερίονος υἱός.

## ΣΟΛΩΝΟΣ.

## 1.

## Σαλαμίς.

Αὐτὸς κήρυξ ἦλθον ἀφ' ἱμερτῆς Σαλαμίνας,  
 κόσμον ἐπέων ᾠδὴν αὐτ' ἀγορῆς θέμενος.  
 . . . . .  
 Εἶπεν δὴ τότε ἐγὼ Φολεγάνδριος ἢ Σικινίτης  
 ἀντί γ' Ἀθηναίου, πατρίδ' ἀμεινφάμενος·  
 αἴψα γὰρ ἂν φάτις ἦδε μετ' ἀνθρώποισι γένοιτο· 5  
 Ἄττικος οὗτος ἀνὴρ τῶν Σαλαμναφετῶν.  
 . . . . .

\* Ἴομεν εἰς Σαλαμίνα, μαχησόμενοι περὶ νήσου  
 ἱμερτῆς, χαλεπὸν τ' αἰσχος ἀπωσόμενοι.

## 2.

## Ἀθηναίων Πολιτεία.

Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὔ ποτ' ὀλεῖται  
 αἴσαν καὶ μακάρων θεῶν φρένας ἀθανάτων  
 τοιή γὰρ μεγάλθυμος ἐπίσκοπος ὀμβριμοπάτρη  
 Παλλὰς Ἀθηναίη χεῖρας ὑπερθεν ἔχει.  
 αὐτοὶ δὲ φθίρειν μεγάλην πόλιν ἀφραδίησιν 5  
 ἄστοι βούλονται, χρήμασι πειθόμενοι,  
 δήμον θ' ἡγεμόνων ἀδικος νόος, οἷσιν ἔτοιμον  
 ὕβριος ἐκ μεγάλης ἄλγεα πολλὰ παθεῖν  
 οὐ γὰρ ἐπίστανται κατέχειν κόρον, οὐδὲ παρούσας  
 εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ 10  
 . . . . .  
 πλουτοῦσιν δ' ἀδίκους ἔργμασι πειθόμενοι  
 . . . . .  
 οὐθ' ἱερῶν κτεάνων οὔτε τι δημοσίων  
 φειδόμενοι, κλέπτουσι ἐφ' ἀρπαγῇ ἄλλοθεν ἄλλος,  
 οὐδὲ φυλάσσονται σεμνὰ Δίκης θέμεθλα,  
 ἢ σιγῶσα σύνουδε τὰ γινόμενα, πρό τ' εἶοντα, 15  
 τῷ δὲ χρόνῳ πάντως ἦλθ' ἀποτισομένη.  
 οὐτ' ἤδη πάσῃ πόλει ἔρχεται ἔλκος ἀφυκτον,  
 εἰς δὲ κακὴν ταχέως ἦλυθε δουλοσύνην,  
 ἢ στάσιον ἔμφυλον πόλεμόν θ' εὔδοντ' ἐπεγείρει,  
 ὃς πολλῶν ἔρατῆν ὤλεσεν ἡλικίην 20  
 ἐκ γὰρ δυσμενέων ταχέως πολυήρατον ἄστῳ  
 τρύχεται ἐν συνόδοις τοῖς ἀδικοῦσι φίλαις.  
 ταῦτα μὲν ἐν δήμῳ στρέφεται κακὰ τῶν δὲ πενιχρῶν  
 ἰκονοῦνται πολλοὶ γαίαν ἐς ἄλλοδαπήν  
 πραθέντες δεσμοῖσι τ' ἀεικελίοισι δεθέντες, 25  
 καὶ κακὰ δουλοσύνης ζυγὰ φέρουσι βία.  
 οὕτω δημόσιον κακὸν ἔρχεται οἰκαδ' ἐκάστω,  
 αὐλαιοὶ δ' ἔτ' ἔχειν κύκ ἐθέλουσι θύραι,

ἰηγήλῶν δ' ὑπὲρ ἔρκος ὑπέρθορεν, εὖρε δὲ πάντως,  
 εἴ γέ τις ἦ φεύγων ἐν μυχῶ ἢ θαλάμῳ. 30  
 ταῦτα διδάξαι θυμὸς Ἀθηναίους με κελεύει,  
 ὡς κακὰ πλείστα πόλει δυσνομία παρέχει,  
 εὐνομία δ' εὖκοσμα καὶ ἄρτια πάντ' ἀποφαίνει,  
 καὶ θαμὰ τοῖς ἀδίκοις ἀμφιτίθησι πέδας·  
 τραχέα λειαίνει, παίνει κόρον, ὕβριν ἀμαυροῖ, 35  
 αὐαίνει δ' ἄτης ἄνθεα φύόμενα,  
 εὐθύνει δὲ δίκας σκολιάς ὑπερήφανά τ' ἔργα  
 πραῦνει, παίνει δ' ἔργα διχοστασίας,  
 παίνει δ' ἀργαλέης ἔριδος χόλον· ἐστὶ δ' ὑπ' αὐτῆς  
 πάντα κατ' ἀνθρώπους ἄρτια καὶ πιυντά. 40

## 3.

Δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος, ὅσσον ἐπαρκεῖ,  
 τιμῆς οὐτ' ἀφελῶν οὐτ' ἐπορεξάμενος·  
 οἳ δ' εἶχον δύναμιν καὶ χρήμασιν ἦσαν ἀγητοί,  
 καὶ τοῖς ἐφρασάμην μηδὲν ἀεικὲς ἔχειν.  
 ἔστην δ' ἀμφιβαλῶν κρατερὸν σάκος ἀμφοτέροισιν, 5  
 νικῶν δ' οὐκ εἶασ' οὐδετέρους ἀδίκως.

## 4.

Εἰ δὲ πεπόνθατε ληγρὰ δι' ὑμετέρεην κακότητα,  
 μή τι θεοῖς τούτων μοῖραν ἐπαμφέρετε·  
 αὐτοὶ γὰρ τούτους ἠὔξήσατε ῥύσια δόντες,  
 καὶ διὰ ταῦτα κακὴν ἔσχετε δουλοσύνην·  
 εἰς γὰρ γλῶσσαν ὀράτε καὶ εἰς ἔπη αἰμύλου ἀνδρός, 5  
 εἰς ἔργον δ' οὐδὲν γιγνώμενον βλέπετε  
 ὑμῶν δ' εἰς μὲν ἕκαστος ἀλώπεκος ἴχνεσι βαίνει,  
 σύμπασι δ' ὑμῶν χαῖνος ἔνεστι νόος.

## 5.

Πρὸς Φιλόκυπρον.

Νῦν δὲ σὺ μὲν Σολίοισι πολλὸν χρόνον ἐνθάδ' ἀνάσσω  
 τήνδε πόλιν ναίοις καὶ γένος ὑμέτερον  
 αὐτὰρ ἐμὲ ξὺν νηϊ θοῇ κλεινῆς ἀπὸ νήσου  
 ἀσκηθῆ πέμπτοι Κύπρις ἰοστέφανος  
 οἰκισμῷ δ' ἐπὶ τῷδε χάριν καὶ κῦδος ὀπάξοι  
 ἐσθλὸν καὶ νόστον πατρίδ' ἐς ἡμετέρην.

## 6.

Ἵποθήκαι εἰς αὐτόν.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,  
 Μοῦσαι Πιερίδες, κλυτὲ μοι εὐχομένω.  
 ὄλβιοι μοι πρὸς θεῶν μακάρων δότε καὶ πρὸς ἀπάντων  
 ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθῆν  
 εἶναι δὲ γλυκὴν ὧδε φίλοις, ἐχθροῖσι δὲ πικρόν, 5  
 τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.  
 χρήματα δ' ἰμείρω μὲν ἔχειν, ἀδίκως δὲ πεπᾶσθαι  
 οὐκ ἐθέλω· πάντως ὕστερον ἦλθε δίκη.  
 πλοῦτος δ' ὄν μὲν δῶσι θεοί, παραγίγεται ἀνδρὶ  
 ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν 10  
 ὄν δ' ἄνδρες τιμῶσιν ὑφ' ὕβριος, οὐ κατὰ κόσμον  
 ἔρχεται, ἀλλ', ἀδίκους ἔργμασι πειθόμενος,  
 οὐκ ἐθέλων, ἔπεται ταχέως δ' ἀναμίσγεται ἄτη.  
 ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρός,  
 φλαύρη μὲν τὸ πρῶτον, ἀνιερῆ δὲ τελευτᾷ. 15  
 οὐ γὰρ δὴν θηητοῖς ὕβριος ἔργα πέλει.  
 ἀλλὰ Ζεὺς πάντων ἐφορᾷ τέλος, ἐξαπίνης δέ  
 ὥστ' ἄνεμος νεφέλας αἴψα διεσκέδασεν  
 ἠρινός, ὃς πόντου πολυκύμονος ἀτρυγέτιοι  
 πυθμένα κινήσας, γῆν κατὰ πυροφόρον 20

δηώσας καλὰ ἔργα, θεῶν ἔδος αἶπὺν ἰκάνει  
 οὐρανόν, αἰθρίην δ' αὖθις ἔθηκεν ἰδεῖν  
 λάμπει δ' ἡελίοιο μένος κατὰ πίονα γαίαν  
 καλόν, ἀτὰρ νεφέων οὐδέν ἔτ' ἐστὶν ἰδεῖν  
 τοιαύτη Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἐκάστω, 25  
 ὥσπερ θνητὸς ἀνὴρ, γίγνεται ὀξύχολος.  
 αἰεὶ δ' οὐδέ λέληθε διαμπερές, ὅστις ἀλιτρόν  
 θυμὸν ἔχει, πάντως δ' ἐς τέλος ἐξεφάνη.  
 ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον ἦν δὲ φύγωσιν  
 αὐτοί, μηδὲ θεῶν μοῖρ' ἐπιούσα κίχῃ, 30  
 ἤλυθε πάντως· αὐτὶς ἀνάιτιοι ἔργα τίνουσιν  
 ἢ παῖδες τούτων ἢ γένος ἐξοπίσω.  
 θνητοὶ δ' ὧδε νοεῦμεν ὁμῶς ἀγαθὸς τε κακὸς τε·  
 δευῖν εἰς αὐτοῦ δόξαν ἕκαστος ἔχει,  
 πρὶν τι παθεῖν τότε δ' αὐτίκ' ὀδύρεται ἄχρι δὲ τούτου 35  
 χᾶσκοντες κούφαις ἐλπίσι τερπόμεθα.  
 χῶστίς μὲν νούσοισιν ὑπ' ἀργαλέησι πιεσθῆ,  
 ὡς ὑγιῆς ἔσται, τούτο κατεφράσατο.  
 ἄλλος, δειλὸς ἑὼν, ἀγαθὸς δοκεῖ ἔμμεναι ἀνὴρ,  
 καὶ καλὸς, μορφὴν οὐ χαρίεσσαν ἔχων. 40  
 εἰ δέ τις ἀσχήμων, πενίης δέ μιν ἔργα βιᾶται,  
 κτήσασθαι πάντων χρήματα πλείστα δοκεῖ.  
 σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον ἀλάται  
 ἐν νηυσὶν χρήζων οἴκαδε κέρδος ἄγειν  
 ἰχθυόεντ', ἀνέμοισι φορευόμενος ἀργαλείοισιν, 45  
 φειδωλὴν ψυχῆς οὐδεμίην θέμενος·  
 ἄλλος γῆν τέμνων πολυδένδρεον εἰς ἐνιαυτόν  
 λατρεύει, τοῖσιν καμπύλ' ἄροτρα μέλει.  
 ἄλλος Ἀθηναίης τε καὶ Ἑφαιστοῦ πολυτέχνεω  
 ἔργα δαεῖς χειροῖν ξυλλέγεται βίοτον 50  
 ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδαχθεῖς,  
 ἰμερτῆς σοφίης μέτρον ἐπιστάμενος·  
 ἄλλον μάντιν ἔθηκεν ἀναξ' ἐκάεργος Ἀπόλλων,  
 ἔγνω δ' ἀνδρὶ κακὸν τηλόθεν ἐρχόμενον,



φ̄ συνομαρτήσωσι θεοί· τὰ δὲ μόρσιμα πάντως 55  
 οὔτε τις οἰωνὸς ῥύσεται, οὔθ' ἱερά·  
 ἄλλοι Παιῶνος πολυφαρμάκου ἔργον ἔχοντες  
 ἱητροί· καὶ τοῖς οὐδὲν ἔπεισι τέλος·  
 πολλάκι δ' ἐξ ὀλίγης ὀδύνης μέγα γίγνεται ἄλγος,  
 κοῦκ ἂν τις λύσαιτ' ἤπια φάρμακα δούς, 60  
 τὸν δὲ κακαῖς νούσοισι κυκώμενον ἀργαλέαις τε  
 ἀψάμενος χειροῖν αἰψα τίθησ' ἰγιή.  
 Μοῖρα δέ τοι θνητοῖσι κακὸν φέρει ἠδὲ καὶ ἐσθλόν·  
 δῶρα δ' ἄφυκτα θεῶν γίγνεται ἀθανάτων.  
 πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἶδεν 65  
 ἢ μέλλει σχήσειν χρήματος ἀρχομένου,  
 ἀλλ' ὁ μὲν εὖ ἔρδειν πειρώμενος οὐ προνοήσας  
 εἰς μεγάλην ἄτην καὶ χαλεπήν ἔπεσεν,  
 τῷ δὲ κακῶς ἔρδονται θεὸς περὶ πάντα δίδωσιν  
 συντυχήην ἀγαθήν, ἔκλυσιν ἀφροσύνης. 70  
 πλούτου οὐδὲν τέρμα πεφασμένον ἀνδράσι κείται·  
 οἱ γὰρ νῦν ἡμέων πλείστον ἔχουσι βίον,  
 διπλάσιως σπεύδουσι· τίς ἂν κορέσειεν ἅπαντας ;  
 κέρδεά τοι θνητοῖς ὥπασαν ἀθάνατοι·  
 ἄτη δ' ἐξ αὐτῶν ἀναφαίνεται, ἦν ὁπότεν Ζεὺς 75  
 πέμψῃ τισομένην, ἄλλοτε ἄλλος ἔχει.

## 7.

Παῖς μὲν ἄνηβος ἔων ἔτι νήπιος ἔρκος ὀδόντων  
 φύσας ἐκβάλλει πρῶτον ἐν ἑπτ' ἔτεσιν  
 τοὺς δ' ἐτέρους ὅτε δὴ τελέσει θεὸς ἑπτ' ἐνιαυτούς,  
 ἥβης ἐκφαίνει σήματα γινομένης.  
 τῇ τριτάτῃ δὲ γένειον ἀεζομένον ἔτι γυλίων 5  
 λαχνούται, χρονῆς ἄνθος ἀμειβομένης,  
 τῇ δὲ τετάρτῃ πᾶς τις ἐν ἐβδομάδι μέγ' ἀριστος  
 ἰσχύν, οἱ τ' ἄνδρες σήματ' ἔχουσ' ἀρετῆς.  
 πέμπτῃ δ' ὄριον ἄνδρα γάμοντ' μεμνημένον εἶναι,  
 καὶ παιδῶν ζητεῖν εἰσοπίσω γενεήν. 10

τῇ δ' ἕκτη περι πάντα καταρτίζεται νόος ἀνδρός,  
 οὐδ' ἔρδειν ἔθ' ὁμῶς ἔργ' ἀπάλαμνα θέλει.  
 ἑπτὰ δὲ νοῦν καὶ γλώσσαν ἐν ἐβδομάσιν μέγ' ἄριστος,  
 ὀκτώ τ' ἀμφοτέρων τέσσαρα καὶ δέκ' ἔτη.  
 τῇ δ' ἐνάτῃ ἔτι μὲν δύναται, μαλακώτερα δ' αὐτοῦ 15  
 πρὸς μεγάλην ἀρετὴν σῶμά τε καὶ δύναμις  
 τῇ δεκάτῃ δ' ὅτε δὴ τελέσει θεὸς ἔπτ' ἐνιαυτούς  
 οὐκ ἂν ἄωρος ἐὼν μοῖραν ἔχοι θανάτου.

## 8.

## Ἰαμβοί.

Συμμαρτυροίη ταῦτ' ἂν ἐν δίκη Κρόνου  
 μήτηρ, μέγιστη δαιμόνων Ὀλυμπίων,  
 ἄριστα, Γῆ μέλαινα, ἧς ἐγὼ ποτε  
 ὄρους ἀνείλον πολλαχῆ πεπηγότας  
 πρόσθεν δὲ δουλεύουσα, νῦν ἐλευθέρα. 5  
 πολλοὺς δ' Ἀθήνας πατρίδ' εἰς θεόκτιτον  
 ἀνήγαγον πραθέντας, ἄλλον ἐκδίκως,  
 ἄλλον δικαίως, τοὺς δ' ἀναγκαίης ὑπο  
 χρησμὸν λέγοντας, γλώσσαν οὐκέτ' Ἀττικὴν  
 ἰέντας, ὡς ἂν πολλαχῆ πλανωμένους 10  
 τοὺς δ' ἐνθάδ' αὐτοῦ δουλείην ἀεικέα  
 ἔχοντας, ἥδη δεσπότης τρομευμένους,  
 ἐλευθέρους ἔθηκα· ταῦτα μὲν κράτει,  
 ὁμοῦ βίην τε καὶ δίκην συναρμόσας,  
 ἔρεξα καὶ διήλθον ὡς ὑπεσχόμην. 15  
 θεσμοὺς δ' ὁμοίους τῷ κακῷ τε κἀγαθῷ  
 εὐθείαν εἰς ἕκαστον ἀρμόσας δίκην  
 ἔγραψα· κέντρον δ' ἄλλος, ὡς ἐγὼ, λαβίων,  
 κακοφραδῆς τε καὶ φιλοκτῆμων ἀνὴρ  
 οὐτ' ἂν κατέσχε δῆμον οὐτ' ἐπαύσατο, 20  
 πρὶν ἂν ταραξας πῖαρ ἐξέλη γάλα.

. . . . .

εἰ γὰρ ἤθελον  
 ἅ τοῖς ἐναντίοισιν ἤνδανεν τότε,  
 αὐθις δ' ἅ τοῖσιν ἀτέροις, δρᾶσαι δίχα,  
 πολλῶν ἂν ἀνδρῶν ἤδ' ἐχρηώθη πόλις. 25  
 τῶν οὐνεκ' ἀρχὴν πάντοθεν κυκεύμενος  
 ὡς ἐν κυσὶν πολλαῖσιν ἐστράφην λύκος.

## ΦΩΚΥΛΙΔΟΥ.

## 1.

Καὶ τότε Φωκυλίδεω τετόρων ἀπὸ τῶνδε γέγοντο  
 φύλα γυναικείων ἢ μὲν κυνός, ἢ δὲ μελίσσης,  
 ἢ δὲ σὺς βλοσυρῆς, ἢ δ' ἵππου χαιτηέσσης·  
 εὐφορος ἦδε, ταχεῖα, περιδρομος, εἶδος ἀρίστη·  
 ἢ δὲ σὺς βλοσυρῆς οὐτ' ἄρ κακὴ οὐδὲ μὲν ἐσθλή·  
 ἢ δὲ κυνός, χαλεπὴ τε καὶ ἄγριος· ἢ δὲ μελίσσης  
 οἰκονόμος τ' ἀγαθὴ καὶ ἐπίσταται ἐργάζεσθαι  
 ἦς εὔχου, φίλ' ἑταῖρε, λαχεῖν γάμου ἡμερέντος.

## 2.

Καὶ τότε Φωκυλίδεω Δέριοι κακοί· οὐχ ὁ μὲν, δὲ δ' οὐ·  
 πάντες, πλὴν Προκλέους· καὶ Προκλῆς Δέριος.

## ΞΕΝΟΦΑΝΟΥΣ.

## 1.

Νῦν γὰρ δὴ ζάπεδον καθαρὸν καὶ χεῖρες ἀπάντων  
 καὶ κύλικες· πλεκτοὺς δ' ἀμφιτιθεῖ στεφάνους,  
 ἄλλος δ' εὐώδες μύρον ἐν φιάλῃ παρατείνει·  
 κρατῆρ δ' ἔστηκεν μεστός εὐφροσύνης·

ἄλλος δ' οἶνος ἐτοίμος, ὃς οὔποτε φησὶ προδώσειν, 5  
 μελιχχος ἐν κεράμοις, ἄνθεος ὀσδόμενος.  
 ἐν δὲ μέσοις ἀγνήν ὀδμήν λιβανωτὸς ἴησιν,  
 ψυχρὸν δ' ἔστιν ὕδωρ καὶ γλυκὺ καὶ καθαρὸν·  
 πᾶρκεινται δ' ἄρτοι ξανθοὶ γεραρὴ τε τράπεζα  
 τυροῦ καὶ μέλιτος πίνος ἀχθομένη 10  
 βωμὸς δ' ἄνθεσιν ἂν τὸ μέσον πάντη πεπύκασται  
 μολπῆ δ' ἀμφὶς ἔχει δώματα καὶ θαλίη.  
 χρῆ δὲ πρῶτον μὲν θεὸν ὑμνεῖν εὐφρονας ἄνδρας  
 εὐφήμοις μύθοις καὶ καθαροῖσι λόγοις  
 σπείσαντάς τε καὶ εὐξαμένους τὰ δίκαια δύνασθαι 15  
 πρήσσειν—ταῦτα γὰρ ὧν ἔστι προχειρότερον,  
 οὐχ ὕβρις—πίνειν δ' ὅποσον κεν ἔχων ἀφίκοιο  
 οἶκαδ' ἄνευ προσόλου, μὴ πᾶν γηραλέος·  
 ἀνδρῶν δ' αἰνεῖν τούτων, ὃς ἐσθλὰ πίων ἀναφαίνει,  
 ὧς οἱ μνημοσύνη καὶ πίνος ἀμφ' ἀρετῆς 20  
 οὔτι μάχας διέπειν Τιτῆων οὐδὲ Γυγάντων,  
 οὐδέ τε Κενταύρων, πλάσματα τῶν προτέρων  
 ἢ στάσις σφεδανίς· τοῖς οὐδὲν χρηστὸν ἔνεστιν  
 θεῶν δὲ προμηθεῖν αἰὲν ἔχειν ἀγαθόν.

2.

Ἄλλ' εἰ μὲν ταχυτήτι ποδῶν νίκην τὸς ἄριτο  
 ἢ πενταθλεύων, ἐνθα Διὸς τέμενος  
 παρ Πίσαιο ροῆς ἐν Ὀλυμπίῃ, εἴτε παλαιῶν,  
 ἢ καὶ πυκτοσύνην ἀλγινόεσσαν ἔχων, 5  
 εἴτε τὸ δεινὸν ἄεθλον, δ' παγκράτιον καλέουσιν,  
 ἀστοῖσιν κ' εἴη κυδρότερος προσορᾶν,  
 καί κε προεδρίην φανερὴν ἐν ἀγῶσιν ἄριτο,  
 καί κεν σὺτ' εἴη δημοσίων κτεάνων  
 ἐκ πόλεως καὶ δῶρον, δ' οἱ κειμήλιον εἴη  
 εἴτε καὶ ἵπποισιν, ταῦτα χ' ἅπαντα λάχοι 10  
 οὐκ ἔων ἄξιος, ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων  
 ἀνδρῶν ἢ δ' ἵππων ἡμετέρη σοφίη.

ἀλλ' εἰκὴ μάλᾳ τοῦτο νομίζεται οὐδὲ δίκαιον  
 προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης.  
 οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετέλη, 15  
 οὔτ' εἰ πενταθλεῖν, οὔτε παλαισμοσύνην,  
 οὐδὲ μὲν εἰ ταχυτήτι ποδῶν, τό πέρ ἐστι πρότιμον  
 ῥώμης ὅσσ' ἀνδρῶν ἔργ' ἐν ἀγῶνι πέλει,  
 τοῦνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἴη  
 σμικρὸν δ' ἂν τι πόλει χάρμα γένοιτ' ἐπὶ τῷ, 20  
 εἴ τις ἀθλεύων νικῶ Πίσαιο παρ' ἔχθρας  
 οὐ γὰρ παιῖνει ταῦτα μυχοῦς πόλεως.

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 ΘΕΟΓΝΙΔΟΣ.

ὦ ἄνα, Διητοῦς υἱέ, Διὸς τέκος, οὔποτε σείω  
 λήσομαι ἀρχόμενος οὐδ' ἀποπαυόμενος,  
 ἀλλ' αἰεὶ πρῶτόν τε καὶ ὕστατον ἐν τε μέσοισιν  
 αἰέσω· σὺ δέ μοι κλύθι καὶ ἐσθλὰ δίδου.

Φοῖβε ἄναξ, ὅτε μὲν σε θεὰ τέκε πότνια Διητώ, 5  
 φοίνικος ῥαδιῆς χερσὶν ἐφαψαμένη,  
 ἀθανάτων κάλλιστον, ἐπὶ τροχοειδέϊ λίμνῃ,  
 πᾶσα μὲν ἐπλήσθη Δήλος ἀπειρεσίῃ  
 ὀδμῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελώρη,  
 γήθησεν δὲ βαθὺς πόντος ἄλως πολυῆς. 10

Κύρνε, σοφιζομένῳ μὲν ἐμοὶ σφρηγίς ἐπικείσθω  
 τοῖςδ' ἔπεσιν, λήσει δ' οὔποτε κλεπτόμενα. 20  
 οὐδέ τις ἀλλάξει κάκιον τοῦσθλοῦ παρεόντος.  
 ὦδε δὲ πᾶς τις ἐρεῖ· “Θεῖγνιδὸς ἐστὶν ἔπη  
 τοῦ Μεγαρέως, πάντας δὲ κατ' ἀνθρώπους ὀνομαστός.”  
 ἀστοῖσιν δ' οὔ πω πᾶσιν ἀδεῖν δύναμαι.

οὐδὲν θαυμαστόν, Πολυπαῖδη οὐδὲ γὰρ ὁ Ζεὺς 25  
οὔθ' ὕων πάντεσσ' ἀνδάνει οὔτ' ἀνέχων.

Κύρνε, κύει πόλις ἦδε δέδοικα δὲ μὴ τέκη ἄνδρα  
εὐθυτήρα κακῆς ὕβριος ἡμετέρης. 40  
ἄστοι μὲν γὰρ ἔθ' οἶδε σαόφρονες, ἡγεμόνες δέ  
τετράφαται πολλὴν ἐς κακότητα πεσεῖν.  
οὐδεμίαν πω, Κύρν', ἀγαθοὶ πόλιν ὄλεσαν ἄνδρες.  
ἀλλ' ὅταν ὕβριζεν τοῖσι κακοῖσιν ἄδη, 45  
δημόν τε φθειρώσι, δίκας τ' ἀδικοῖσι διδώσιν  
οἰκείων κερδέων εἵνεκα καὶ κράτεος,  
ἔλπεο μὴ δηρὸν κείνην πόλιν ἀτρεμέεσθαι,  
μηδ' εἰ νῦν κείται πολλῇ ἐν ἡσυχίῃ,  
εἰτ' ἂν τοῖσι κακοῖσι φίλ' ἀνδράσι ταῦτα γένηται, 50  
κέρδεα δημοσίῃ σὺν κακῷ ἐρχόμενα.  
ἐκ τῶν γὰρ στάσις ἐστὶ καὶ ἔμφυλοι φόνοι ἀνδρῶν  
μούναρχος δὲ πόλει μήποτε τῆδε ἄδοι.

Κύρνε, πόλις μὲν ἔθ' ἦδε πόλις, λαοὶ δὲ δὴ ἄλλοι,  
οἱ πρόσθ' οὔτε δίκας ἤδεσαν οὔτε νόμους, 55  
ἀλλ' ἀμφὶ πλευρήσι δορὰς αἰγῶν κατέτριβον,  
ἔξω δ' ὡστ' ἔλαφοι τῆσδ' ἐνέμοντο πόλεος  
καὶ νῦν εἶσ' ἀγαθοὶ, Πολυπαῖδη οἱ δὲ πρὶν ἐσθλοὶ  
νῦν δειλοὶ τίς κεν ταῦτ' ἀνέχοιτ' ἐσορῶν ;  
ἀλλήλους δ' ἀπατώσιν, ἐπ' ἀλλήλοισι γελῶντες, 60  
οὔτε κακῶν γνώμας εἰδότες οὔτ' ἀγαθῶν.  
μηδένα τῶνδε φίλον ποιεῖ, Πολυπαῖδη, ἄστῶν  
ἐκ θυμοῦ, χρεῖης εἵνεκα μηδεμιῆς  
ἀλλὰ δόκει μὲν πᾶσιν ἀπὸ γλώσσης φίλος εἶναι,  
χρῆμα δὲ συμμίξεως μηδενὶ μηδ' ὀτιοῦν  
σπουδαῖον. γνώση γὰρ οἰζυρῶν φρένας ἀνδρῶν, 65  
ὡς σφιν ἐπ' ἐργοῖσι πιστὸς ἐπ' οὐδεμίᾳ,  
ἀλλὰ δόλους ἀπάτας τε πολυπλοκίας τ' ἐφίλησαν  
οὔτως, ὡς ἄνδρες μηκέτι σωζόμενοι.

Οὐ μοι πίνεται οἶνος, ἐπέειπον παιδὶ τερείην,  
 ἄλλος ἀνὴρ κατέχει πολλὸν ἐμοῦ κακίων.  
 Ψυχρόν μοι παρὰ τῆδε φίλοι πίνουσι τοκήες,  
 ὡςθ' ἅμα θ' ὑδρεύει, καὶ με γοῶσα φέρει  
 ἔνθα μέσσην περὶ παῖδα βαλὼν ἀγκῶν' ἐφίλησα 265  
 δειρήν, ἣ δὲ τέρεν φθέγγετ' ἀπὸ στόματος.

Ἴππος ἐγὼ καλὴ καὶ ἀεθλή, ἀλλὰ κάκιστον  
 ἄνδρα φέρω, καὶ μοι τοῦτ' ἀνηρότατον.  
 πολλὰκι δ' ἠμέλλησα διαρρήξασα χαλινὸν  
 φεύγειν, ὠσαμένη τὸν κακὸν ἠνίοχον. 260

Οὐδεὶς, Κύρν', ἄτης καὶ κέρδεος αἴτιος αὐτός,  
 ἀλλὰ θεοὶ τούτων δώτορες ἀμφοτέρων.  
 οὐδέ τις ἀνθρώπων ἐργάζεται, ἐν φρεσὶν εἰδῶς 135  
 ἐς τέλος εἴτ' ἀγαθὸν γίγνεται εἴτε κακόν.  
 πολλὰκι γὰρ δοκέων θήσειν κακὸν ἐσθλὸν ἔθηκεν  
 καὶ τε δοκῶν θήσειν ἐσθλὸν ἔθηκε κακόν  
 οὐδέ τφ ἀνθρώπων παραγίγνεται, ὅσσ' ἐθέλησιν  
 ἴσχει γὰρ χαλεπῆς πείρατ' ἀμηχανίης. 140  
 ἄνθρωποι δὲ μάταια νομίζομεν, εἰδότες οὐδέν  
 θεοὶ δὲ κατὰ σφέτερον πάντα τελοῦσι νόον.

Κριοὺς μὲν καὶ ὄνους διζήμεθα, Κύρνε, καὶ ἵππους  
 εὐγενέας, καὶ τις βούλεται ἐξ ἀγαθῶν  
 βήσεσθαι. γῆμαι δὲ κακὴν κακοῦ οὐ μελεδαίνει 185  
 ἐσθλὸς ἀνὴρ, ἦν οἱ χρήματα πολλὰ διδῶ.  
 οὐδέ γυνὴ κακοῦ ἀνδρὸς ἀναίεται εἶναι ἄκοιτις  
 πλουσίου, ἀλλ' ἀφνεὸν βούλεται ἀντ' ἀγαθοῦ.  
 χρήματα γὰρ τιμῶσι καὶ ἐκ κακοῦ ἐσθλὸς ἐγημεν  
 καὶ κακὸς ἐξ ἀγαθοῦ πλοῦτος ἔμιξε γένος. 190  
 οὕτω μὴ θαύμαζε γένος, Πολυπαῖδη, ἀστῶν  
 μαυροῦσθαι· σὺν γὰρ μίσηται ἐσθλὰ κακοῖς.

Σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπείρουα πόντον  
 πωτήσῃ καὶ γῆν πᾶσαν ἀειρόμενος  
 ῥηϊδίως, θούλης δὲ καὶ εἰλαπίνῃσι παρέσση  
 ἐν πάσαις, πολλῶν κείμενος ἐν στόμασιν 240  
 καὶ σε σὺν αὐλίσκοισι λιγυφθόγοις νέοι ἄνδρες  
 εὐκόσμως ἐρατοὶ καλά τε καὶ λιγέα  
 ἄσονται· καὶ ὅταν δνοφεροῖς ὑπὸ κεύθμασι γαίης  
 βῆς πολυκωκίτους εἰς Ἄϊδαο δόμους,  
 οὐδέ ποτ' οὐδέ θανὼν ἀπολείς κλέος, ἀλλὰ μελήσεις 245  
 ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,  
 Κύρνε, καθ' Ἑλλάδα γῆν στρωφόμενος ἠδ' ἀνὰ νήσους  
 ἰχθυόεντα περῶν πόντον ἐπ' ἀτρίγετον,  
 οὐχ ἵππων νότοισιν ἐφήμενος· ἀλλὰ σε πέμψει  
 ἀγλαὰ Μουσάων δῶρα ἰοστεφάνων 250  
 πᾶσι γὰρ οἷσι μέμηλε καὶ ἐσσομένοισιν αἰοιδῆ,  
 ἔσση ὁμῶς, ὄφρ' ἂν γῆ τε καὶ ἥελιος.

Ἄλλὰ Ζεῦ τέλεσόν μοι Ὀλύμπιε κείριον εὐχήν,  
 δὸς δέ μοι ἀντὶ κακῶν καὶ τι παθεῖν ἀγαθόν.  
 τεθναίην δ', εἰ μὴ τι κακῶν ἄμπαυμα μεριμνέων  
 εὐροίμην, δοίην τ' ἀντ' ἀνίων ἀνίας· 345  
 αἴσα γὰρ οὕτως ἐστὶ· τίσις δ' οὐ φαίνεται ἡμῖν  
 ἀνδρῶν, οἳ τὰμὰ χρήματ' ἔχουσι βίη  
 συλήσαντες· ἐγὼ δὲ κύων ἐπέρησα χαράδρην,  
 χειμάρρῳ ποταμῷ πάντ' ἀποσεισάμενος.  
 τῶν εἴη μέλαν αἷμα πιεῖν, ἐπὶ τ' ἐσθλὸς ὄροιο  
 δαίμων, ὃς κατ' ἐμὸν νοῦν τελέσειε τάδε. 350

Ἄστῶν δ' οὐ δύναμαι γινῶναι νόον, ὄντιν' ἔχουσι  
 οὔτε γὰρ εὖ ἔρδων ἀνδάνω οὔτε κακῶς.  
 μωμείνται δέ με πολλοί, ὁμῶς κακοὶ ἠδὲ καὶ ἐσθλοί·  
 μιμείσθαι δ' οὐδεὶς τῶν ἀσόφων δύναται. 370

Ἄγγελος ἄφθογος πόλεμον πολύδακρυν ἐγείρει,  
 Κύρν', ἀπὸ τηλαυγέος φαινόμενος σκοπιῆς. 550



ἀλλ' ἵπποις ἔμβαλλε ταχυπτέρουσι χαλινούς·  
 δῆλον γάρ σφ' ἀνδρῶν ἀντιάσειν δοκέω  
 οὐ πολλὸν τὸ μεσηγνὴ διαπρήξουσι κέλευθον,  
 εἰ μὴ ἐμὴν γνώμην ἐξαπατῶσι θεοί.

Εἰ μὲν χρήματ' ἔχοιμι, Σιμωνίδη, οἷά περ ἦδειν,  
 οὐκ ἂν ἀνιψόμεν τοῖς ἀγαθοῖσι συνών.  
 νῦν δέ με γινώσκοντα παρέρχεται, εἰμὶ δ' ἄφρονος  
 χρημοσύνη, πολλῶν γνους περ ἄμεινον ἔτι, 670  
 οὐνεκα νῦν φερόμεσθα καθ' ἰστίᾳ λευκὰ βαλόντες  
 Μηλίου ἐκ πόντου νύκτα διὰ δυοφερῆν  
 ἀντλεῖν δ' οὐκ ἐθέλουσιν ὑπερβάλλει δὲ θάλασσα  
 ἀμφοτέρων τοίχων. ἢ μάλα τις χαλεπῶς  
 σῶζεται. οἳ ἔρδουσι! κυβερνήτην μὲν ἔπαυσαν 675  
 ἔσθλόν, ὃ τις φυλακὴν εἶχεν ἐπισταμένως.  
 χρήματα δ' ἀρπάζουσι βίη, κόσμος δ' ἀπόλλωλεν,  
 δασμὸς δ' οὐκέτ' ἴσος γίγνεται ἐς τὸ μέσον,  
 φορητοὶ δ' ἄρχουσι, κακοὶ δ' ἀγαθῶν καθύπερθεν.  
 δειμαίνω, μὴ πως ναῦν κατὰ κύμα πῆ. 680

Ἦλθον μὲν γὰρ ἔγωγε καὶ ἐς Σικελίην ποτε γαίαν,  
 ἦλθον δ' Εὐβοίης ἀμπελόεν πεδίον  
 Σπάρτην τ' Εὐρώτα δονακοτρόφου ἀγλαὸν ἄστυ 785  
 καί μ' ἐφίλειεν προφρόνως πάντες ἐπερχόμενον.  
 ἀλλ' οὔτις μοι τέρψις ἐπὶ φρένας ἦλθεν ἐκείνων.  
 οὕτως οὐδὲν ἄρ' ἦν φίλτερον ἄλλο πάτρης.

Οἳ μοι ἀναγκίης! ἀπὸ μὲν Κήρινθος ὄλωλεν, 891  
 Δηλάντου δ' ἀγαθὸν κείρεται οἰνόπεδον,  
 οἳ δ' ἀγαθοὶ φεύγουσι, πόλιν δὲ κακοὶ διέπουσιν.  
 ὡς δὴ κινφελίζον Ζεὺς ὀλέσειε γένος.

Ἄντ' ἀρ' ἐγώ—μέτρον γὰρ ἔχω μελιτῆδος οἴνου— 475  
 ὕπνου λυσικάκου μνήσομαι οἴκαδ' ἰών,

δείξω δ' ὡς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι  
 οὔτε τι γὰρ νήφω οὔτε λίην μεθύω.  
 ὅς δ' ἂν ὑπερβάλλῃ πόσιος μέτρον, οὐκέτι κείνος  
 τῆς αὐτοῦ γλώσσης καρτερὸς οὐδὲ νόου, 480  
 μυθεῖται δ' ἀπάλαμνα, τὰ νήφοσι γίνεται αἰσχρά·  
 αἰδεῖται ἔρδων οὐδέν, ὅταν μεθύῃ,  
 τὸ πρὶν ἔων σώφρων, τότε νήπιος. ἀλλὰ σὺ ταῦτα  
 γυγνώσκων μὴ πῖν' οἶνον ὑπερβολάδην,  
 ἀλλ' ἢ πρὶν μεθύειν ὑπανίστασο— μὴ σε βιάσθω 485  
 γαστήρ ὥστε κακὸν λύτρων ἐφημέριον—  
 ἢ παρεὼν μὴ πίνε. σὺ δ' "ἔγχχε" τοῦτο μάταιον  
 κοτίλλεις αἰεὶ· τοῦνεκά τοι μεθύεις.  
 ἢ μὲν γὰρ φέρεται φιλοτήσιος, ἢ δὲ πρόκειται,  
 τὴν δὲ θεοῖς σπένδεις, τὴν δ' ἐπὶ χειρὸς ἔχεις. 490  
 ἀρνεῖσθαι δ' οὐκ οἶδας. ἀνίκητος δέ τοι οὗτος,  
 ὅς πολλὰς πίνων μὴ τι μάταιον ἔρει.

Ἡβη τερπόμενος παίζω· δηρὸν γὰρ ἔνερθευ  
 γῆς ὀλέσας ψυχὴν κείσομαι ὥστε λίθος  
 ἀφθογγος, λείψω δ' ἔρατον φάος ἡλίου,  
 ἔμπης δ' ἐσθλὸς ἔων ὄψομαι οὐδὲν ἔτι. 570

Ζεὺς μὲν τῆςδε πόλῃος ὑπερέχοι, αἰθέρι ναίων,  
 αἰεὶ δεξιτερὴν χεῖρ' ἐπ' ἀπημοσύνη,  
 ἄλλοι τ' ἀθάνατοι μάκαρες θεοί· ἀντάρ Ἀπόλλων  
 ὀρθῶσαι γλώσσαν καὶ νόον ἡμέτερον. 760  
 φόρμιγγ' αὐτὴν φθέγγουθ' ἱερὸν μέλος ἠδὲ καὶ αὐλῶν·  
 ἡμεῖς δὲ σπονδὰς θεοῖσιν ἀρессόμενοι  
 πίνωμεν, χαρίεντα μετ' ἀλλήλοισι λέγοντες,  
 μηδὲν τῶν Μῆδων δειδιότες πόλεμον.  
 ὧδ' εἶναι. καὶ ἄμεινον εὐφρόνα θυμὸν ἔχοντας 765  
 νόσφι μεριμνῶν εὐφροσύνης διάγειν  
 τερπομένους, τηλοῦ δὲ κακὰς ἀπὸ κῆρας ἀμῦναι,  
 γῆράς τ' οὐλόμενον καὶ θανάτιο τέλος.

Φοῖβε ἄναξ, αὐτὸς μὲν ἐπύργωσας πόλιν ἄκρην,  
 Ἄλκαθόφ Πέλοπος παιδί χαριζόμενος·  
 αὐτὸς δὲ στρατὸν ὑβριστὴν Μήδων ἀπέρυκε 775  
 τῆςδε πόλεως, ἵνα σοι λαοὶ ἐν εὐφροσύνῃ  
 ἦρος ἐπερχομένου κλειτὰς πέμπωσ' ἑκατόμβας,  
 τερπόμενοι κιθάρῃ καὶ ἐρατῇ θαλίῃ  
 παιάνων τε χοροῖς ἰαχαῖσι τε σὸν περὶ βωμόν.  
 ἦ γὰρ ἔγωγε δέδοικ' ἀφραδίην ἔσορῶν 780  
 καὶ στάσιν Ἑλλήνων λαοφθόρον· ἀλλὰ σύ, Φοῖβε,  
 ἴλαος ἡμετέρην τήνδε φύλασσε πόλιν.

Οὐδεὶς ἀνθρώπων, ὃν πρῶτ' ἐπὶ γαῖα καλύψῃ  
 εἷς τ' Ἐρεβος καταβῆ δῶμά τε Περσεφόνης,  
 τέρπεται οὔτε λύρης οὔτ' αὐλητῆρος ἀκούων, 975  
 οὔτε Διονύσου δῶρ' ἐσαιερόμενος.  
 ταῦτ' ἔσορῶν κραδίην εὐ πείσομαι, ὄφρα τ' ἔλαφρά  
 γούνατα καὶ κεφαλὴν ἀτρεμέως προφέρω.

Τῆμος δ' ἥελιος μὲν ἐν αἰθέρι μώνυχας ἵππους  
 ἄρτι παραγγέλλοι μέσσατον ἡμῶν ἔχων,  
 δείπνου δῆτ' ἀλέγοιμεν, ὅσου τινὰ θυμὸς ἀνάγοι,  
 παντοίων ἀγαθῶν γαστρὶ χαριζόμενοι. 1000  
 χέρνιβα δ' αἶψα θύραζε φέροι, στεφανώματα δ' εἶσω  
 εὐειδῆς ῥαδιῆς χερσὶ Λάκαινα κόρη.

Παύρους εὐρήσεις, Πολυπαῖδη, ἄνδρας ἐταίρους  
 πιστοὺς ἐν χαλεποῖς πρήγμασι γιγνομένους, 80  
 οἵτινες ἂν τολμῶεν, ὁμόφρονα θυμὸν ἔχοντες,  
 ἴσον τῶν ἀγαθῶν τῶν τε κακῶν μετέχειν.  
 τοὺς δ' οὐχ εὐρήσεις διζήμενος οὐδ' ἐπὶ πάντας  
 ἀνθρώπους, οὓς ναὺς μὴ μία πάντας ἄγοι,  
 οἴσιν ἐπὶ γλώσση τε καὶ ὀφθαλμοῖσιν ἔπεστιν 85  
 αἰδώς, οὐδ' αἰσχρὸν χρήμ' ἐπὶ κέρδος ἄγει.

Δειλούς εὖ ἔρδοντι ματαιοτάτη χάρις ἐστίν 105  
 ἴσον καὶ σπείρειν πόντον ἄλως πολιῆς.  
 οὔτε γὰρ ἂν πόντον σπείρων βαθὺ λήϊον ἀμῶς,  
 οὔτε κακοὺς εὖ δρῶν εὖ πάλιν ἀντιλάβοις.  
 ἄπληστον γὰρ ἔχουσι κακοὶ νόον. ἦν δ' ἐν ἀμαρτίας,  
 τῶν πρόσθεν πάντων ἐκκέχυται φιλότης. 110  
 οἱ δ' ἀγαθοὶ τὸ μέγιστον ἐπαυρίσκουσι παθόντες,  
 μῆμα δ' ἔχουσ' ἀγαθῶν καὶ χάριν ἐξοπίσω.

Μή ποτ' ἐπὶ σμικρᾷ προφάσει φίλον ἄνδρ' ἀπολέσσαι,  
 πειθόμενος χαλεπῇ, Κύρνε, διαβολῇ.  
 εἴ τις ἀμαρτωλῆσι φίλων ἐπὶ παντὶ χολῶτο, 325  
 οὔποτ' ἂν ἀλλήλιδις ἄρθμοι οὐδὲ φίλοι  
 εἶεν. ἀμαρτωλαὶ γὰρ ἐν ἀνθρώποισιν ἔπονται  
 θνητοῖς, Κύρνε, θεοὶ δ' οὐκ ἐθέλουσι φέρειν.

Ζεὺ φίλε, θαυμάζω σε· σὺ γὰρ πάντεσσιν ἀνάσσεις,  
 τιμὴν αὐτὸς ἔχων καὶ μεγάλην δύναμιν.  
 ἀνθρώπων δ' εὖ οἶσθα νόον καὶ θυμὸν ἐκάστου 375  
 σὸν δὲ κράτος πάντων ἔσθ' ὑπατον, βασιλεῦ.  
 πῶς δὴ σευ, Κρονίδη, τολμᾷ νόος ἄνδρας ἀλιτρούς  
 ἐν ταυτῇ μοίρῃ τόν τε δίκαιον ἔχειν,  
 ἦν τ' ἐπὶ σωφροσύνην τρεφθῆ νόος, ἦν τε πρὸς ὕβριν,  
 ἀνθρώπων ἀδίκους ἔργμασι πειθομένων ; 380  
 οὐδέ τι κεκριμένον πρὸς δαίμονός ἐστι βροτοῖσιν,  
 οὐδ' ὄδον ἦν τις ἰὼν ἀθανάτοισιν ἄδοι.

Ἐμπερ δ' ὄλβον ἔχουσιν ἀπήμονα. τοὶ δ' ἀπὸ δειλῶν  
 ἔργων ἰσχονται θυμόν, ὅμως πενήνην  
 μητέρ' ἀμηχανίης ἔλαβον, τὰ δίκαια φιλεῦντες, 385  
 ἢτ' ἀνδρῶν παράγει θυμὸν ἐς ἀμπλακίην,  
 βλάπτουσ' ἐν στήθεσσι φρένας κρατερῆς ὑπ' ἀνάγκης·  
 τολμᾷ δ' οὐκ ἐθέλων αἰσχεα πολλὰ φέρειν,

χρημοσύνη εἰκων, ἢ δὴ κακὰ πολλὰ διδάσκει  
 ψεύδεά τ' ἔξαπάτας τ' οὐλομένας τ' ἔριδας 890  
 ἄνδρα καὶ οὐκ ἐθέλοντα κακὸν δέ οἱ οὐδὲν ἔοικεν  
 ἢ γὰρ καὶ χαλεπὴν τίκει ἀμηχανίην.

Πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἄριστον 425  
 μηδ' ἐσιδεῖν αἰγὰς ὄξεος ἡέλλου,  
 φύντα δ' ὅπως ὤκιστα πύλας Ἄϊδαο περήσαι  
 καὶ κείσθαι πολλὴν γῆν ἐπαμησάμενον.

Πλήθει δ' ἀνθρώπων ἀρετὴ μία γίγνεται ἦδε,  
 πλουτεῖν τῶν δ' ἄλλων οὐδὲν ἄρ' ἦν ὄφελος, 700  
 οὐδ' εἰ σωφροσύνην μὲν ἔχοις Ῥαδαμάνθυος αὐτοῦ,  
 πλεῖονα δ' εἰδείης Σισύφου Διολλιδεω,  
 ὅστε καὶ ἐξ Ἄϊδεω πολυδύρῃσιν ἀνήλθεν,  
 πείσας Περσεφόνην αἰμυλίοισι λόγοις,  
 ἦτε βροτοῖς παρέχει λήθην, βλάβπτουσα νόοιο— 705  
 ἄλλος δ' οὐπω τις τοῦτο γ' ἐπεφράσατο,  
 ὄντινα δὴ θανάτοιο μέλαν νέφος ἀμφικαλύψῃ,  
 ἔλθῃ δ' ἐς σκιερὸν χώρον ἀποφθιμένων,  
 κυανέας τε πύλας παραμείψεται, αἴτε θανόντων  
 ψυχὰς εἵργουσι καίπερ ἀναινομένας· 710  
 ἀλλ' ἄρα καὶ κείθεν πάλιν ἤλυθε Σίσυφος ἦρωσ  
 ἐς φάος ἡελίου σφήσι πολυφροσύναις—  
 οὐδ' εἰ ψεύδεα μὲν ποιοῖς ἐτύμοισιν ὁμοῖα,  
 γλώσσαν ἔχων ἀγαθὴν Νέστορος ἀντιθέου,  
 ὠκύτερος δ' εἴησθα πόδας ταχειῶν Ἀρπυιῶν 715  
 καὶ παιδῶν Βορέω, τῶν ἄφαρ εἰσὶ πόδες.  
 ἀλλὰ χρὴ πάντας γνώμην ταύτην καταθέσθαι,  
 ὡς πλοῦτος πλείστην πᾶσιω ἔχει δύναμιν.

Ἐλπίς ἐν ἀνθρώποισι μόνη θεὸς ἐσθλὴ ἔνεστιν, 1185  
 ἄλλοι δ' Οὐλυμπόνδ' ἐκπρολιπόντες ἔβαν.

ᾤχετο μὲν Πίστις, μεγάλη θεός, ᾤχετο δ' ἀνδρῶν  
 Σωφροσύνη· Χάριτες τ', ᾧ φίλε, γῆν ἔλιπον.  
 ὄρκοι δ' οὐκέτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,  
 οὐδὲ θεοὺς οὐδεὶς ἄζεται ἀθανάτους. 1140  
 εὐσεβέων δ' ἀνδρῶν γένος ἔφθιτο, οὐδὲ θέμιστας  
 οὐκέτι γινώσκουσ' οὐδὲ μὲν εὐσεβίας.  
 ἀλλ' ὄφρα τις ζῶει καὶ ὄρᾳ φάος ἡλίου,  
 εὐσεβέων περὶ θεοῦς Ἑλπίδα προσμενέτω,  
 εὐχέσθω δὲ θεοῖσι κατ' ἀγλαὰ μηρία καίων, 1145  
 Ἑλπίδι τε πρώτῃ καὶ πυμάτῃ θυέτω.  
 φραξέσθω δ' ἀδίκων ἀνδρῶν σκολιὸν λόγον αἰεί,  
 οἱ θεῶν ἀθανάτων μηδὲν ὀπιζόμενοι  
 αἰὲν ἐπ' ἀλλοτρίοις κτεάνοις ἐπέχουσι νόημα,  
 αἰσχρὰ κακοῖς ἔργοις σύμβολα θηκάμενοι. 1150

## ΕΤΗΝΟΤ.

Πολλοῖς ἀντιλέγειν μὲν ἔθος περὶ παντὸς ὁμοίως,  
 ὀρθῶς δ' ἀντιλέγειν, οὐκέτι τοῦτ' ἐν ἔθει.  
 καὶ πρὸς μὲν τούτους ἀρκεῖ λόγος εἰς ὁ παλαιός·  
 “Σοὶ μὲν ταῦτα δοκοῦντ' ἔστω, ἐμοὶ δὲ τάδε.”  
 τοὺς ξυνητοὺς δ' ἂν τις πείσειε τάχιστα λέγων εὖ,  
 οὔτερ καὶ ῥᾶστης εἰσὶ διδασκαλίας.

## ΚΡΙΤΙΟΤ.

Καὶ τόδ' ἔθος Σπάρτῃ μελέτημά τε κείμενόν ἐστω,  
 πίνειν τὴν αὐτὴν οἶνοφόρον κύλικα,  
 μηδ' ἀποδωρεῖσθαι προπόσεις ὀνομαστὶ λέγοντα,  
 μηδ' ἐπὶ δεξιτερὰν χεῖρα κυκλῶ θιάσου

ἄγγεα Λυδῆ χειρὲς εὖρ' Ἀσιατογενῆς,  
 καὶ προπόσεις ὀρέγειν ἐπιδέξια, καὶ προκαλεῖσθαι  
 ἔξονομακλήδην, ᾧ προπιεῖν ἐθέλει.  
 εἴτ' ἀπὸ τοιούτων πόσεων γλώσσας τε λύουσιν  
 εἰς αἰσχροὺς μύθους, σῶμά τ' ἀμαυρότερον 10  
 τεύχουσιν· πρὸς δ' ὄμματ' ἀγλῆς ἀμβλωπὸς ἐφίξει·  
 λῆστις δ' ἐκτῆκει μημοσύνην πραπίδων  
 νοῦς δὲ παρέσφαλται· δμῶδες δ' ἀκόλαστον ἔχουσιν  
 ἦθος· ἐπεισπίπτει δ' οἰκοτριβῆς δαπάνη.  
 οἱ Λακεδαιμονίων δὲ κόροι πίνουσι τοσοῦτον 15  
 ὥστε φρέν' εἰς ἰλαρὰν ἀσπίδα πάντ' ἀπαίγειν,  
 εἰς τε φιλοφροσύνην γλώσσαν μέτριόν τε γέλωτα.  
 τοιαύτη δὲ πόσις σώματι τ' ὠφέλιμος  
 γνώμη τε κτήσει τε· καλῶς δ' εἰς ἔργ' Ἀφροδίτης,  
 πρὸς θ' ὕπνον ἤρμοσται, τὸν καμάτων λιμένα, 20  
 πρὸς τὴν τερπνοτάτην τε θεῶν θνητοῖς Ἰγίειαν  
 καὶ τὴν Εὐσεβίης γείτονα Σωφροσύνην.

αἱ γὰρ ὑπὲρ τὸ μέτρον κυλίκων προπόσεις παραχρήμα  
 τέρψασαι λυποῦσ' εἰς τὸν ἅπαντα χρόνον.  
 ἡ Λακεδαιμονίων δὲ δίαιβ' ὀμαλῶς διάκειται 25  
 ἔσθειν καὶ πίνειν σύμμετρα πρὸς τὸ φρονεῖν  
 καὶ τὸ πονεῖν εἶναι δυνατούς· οὐκ ἔστ' ἀπότακτος  
 ἡμέρα οἰνωῶσαι σῶμ' ἀμέτροισι πότοις.

## ΠΛΑΤΩΝΟΣ.

### 1.

Τὸν Νυμφῶν θεράποντα, φιλόμβριον, ὑγρὸν αἰοῖδόν,  
 τὸν λιβάσιν κούφαις τερπόμενον βάτραχον

χαλκῷ μορφώσας τις ὄδοιπόρος εὐχος ἔθηκεν,  
 καύματος ἐχθροτάτην δίψαν ἀκεσσάμενος.  
 πλαζομένῳ γὰρ ἔδειξεν ὕδωρ, εὐκαιρον αἰέσας  
 κοιλάδος ἐκ δροσερῆς ἀμφιβίῳ στόματι.  
 φωνὴν δ' ἠγγήτειραν ὄδοιπόρος οὐκ ἀπολείπων  
 εὔρε πόσιν γλυκερῶν ὠν ἐπόθει ὑδάτων.

5

2.

Σιγάτω λάσιον δρυάδων λέπας, οἳ τ' ἀπὸ πέτρας  
 κρουνοὶ καὶ βληχὰ πουλυμυγῆς τοκάδων,  
 αὐτὸς ἐπεὶ σύριγγι μελίσσεται εὐκελάδῳ Πάν,  
 ὑγρὸν ἰεὺς ζευκτῶν χεῖλος ὑπὲρ καλάμων.  
 αἱ δὲ περίξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο  
 Ἰδριάδες Νύμφαι, Νύμφαι Ἀμαδρυάδες.

5

5

ΚΡΑΤΗΤΟΣ.

1.

Παίγνια.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,  
 Μούσαι Πιερίδες, κλυτὲ μοι εὐχομένῳ.  
 χόρτον ἐμῇ συνεχῶς δότε γαστέρι, ἦτε μοι αἰεὶ  
 χωρὶς δουλοσύνης λιτὸν ἔθηκε βίον.

. . . . .

ὠφέλιμον δὲ φίλοις, μὴ γλυκερὸν τίθετε.  
 χρήματα δ' οὐκ ἐθέλω συναγεῖν κλυτά, καθάρου ὄλβου  
 μύρμηκός τ' ἄφενος, χρήματα μαιόμενος,  
 ἀλλὰ δικαιοσύνης μετέχειν καὶ πλούτον ἀγνεῖν  
 εὐφορον, εὐκτητον, τίμιον εἰς ἀρετήν.

5



τῶνδε τυχῶν Ἐρμῆν καὶ Μούσας ἰλάσομ' ἀγνάς 10  
οὐ δαπάναις τρυφεραῖς, ἀλλ' ἀρεταῖς ὀσίαις.

## 2.

Ποίην τις βιότοιο τάμη τρίβον; εἰν ἀγορῇ μὲν  
νείκεα καὶ χαλπαὶ πρήξιες· ἐν δὲ δόμοις  
φροντίδες· ἐν δ' ἀγροῖς καμάτων ἄλις· ἐν δὲ θαλάσση  
τάρβος· ἐπὶ ξείνης δ', ἦν μὲν ἔχῃς τι, δέος  
ἦν δ' ἀπορῆς, ἀνιαρόν. ἔχεις γάμον; οὐκ ἀμέριμνος 5  
ἔσσεαι· οὐ γαμέεις; ζῆση ἔρημότερος.  
τέκνα πόνοι· πῆρωσις ἅπαις βλος. αἱ νεότητες  
ἄφρονες· αἱ πολιαὶ δ' ἔμπαλιν ἀδρανέες.  
ἦν ἄρα τῶν πάντων τόδε λώϊον ἢ γενέσθαι  
μηδέποτ', ἢ τὸ θανεῖν αὐτίκα τικτόμενον. 10

## ΜΗΤΡΟΔΩΡΟΥ.

Παντοίην βιότοιο τάμοις τρίβον. εἰν ἀγορῇ μὲν  
κύδεα καὶ πινυταὶ πρήξιες· ἐν δὲ δόμοις  
ἄμπαιμ'· ἐν δ' ἀγροῖς Φύσιος χάρις· ἐν δὲ θαλάσση  
κέρδος. ἐπὶ ξείνης, ἦν μὲν ἔχῃς τι, κλέος  
ἦν δ' ἀπορῆς, μόνος οἶδας. ἔχεις γάμον; οἶκος ἀριστος 5  
ἔσσεται· οὐ γαμέεις; ζῆς ἔτ' ἐλαφρότερον.  
τέκνα πόθος· ἀφροντίς ἅπαις βλος. αἱ νεότητες  
ῥωμαλέαι· πολιαὶ δ' ἔμπαλιν εὐσεβέες.  
οὐκ ἄρα τῶν δισσωῶν ἐνὸς αἵρεσις, ἢ τὸ γενέσθαι  
μηδέποτ', ἢ τὸ θανεῖν. πάντα γὰρ ἐσθλὰ βίβι. 10

## ΣΙΜΜΙΟΤ ΘΗΒΑΙΟΤ.

Ἡρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἡρέμα, κισσέ,  
 ἐρπύζοις, χλοερούς ἐκπροχέων πλοκάμους.  
 καὶ πέταλον πάντη θάλλοι ῥόδον, ἧ τε φιλορρώξ  
 ἄμπελος, ὑγρά πέριξ κλήματα χευαμένη,  
 εἶνεκεν εὐμαθίης πινυτόφρονος, ἣν ὁ μελιχρὸς  
 ἤσκησεν Μουσῶν ἄμμιγα καὶ Χαρίτων.

## ΦΑΝΟΚΛΕΟΤΣ.

Ἦ ὡς Οἰάγροιο πάϊς Θρηϊκίος Ὀρφεύς  
 ἐκ θυμοῦ Κάλαιν στέρξε Βορηιάδην.  
 πολλάκι δὲ σκιεροῖσιν ἐν ἄλσεσιν ἕξει' αἰδῶν  
 δν πόθον οὐδ' ἦν οἱ θυμὸς ἐν ἡσυχίῃ,  
 ἀλλ' αἰεὶ μιν ἄγρυπνοι ὑπὸ ψυχῇ μελεδῶναι 5  
 ἔτρυχον, θαλερὸν δερκομένου Κάλαιν.  
 τὸν μὲν Βιστονίδες κακομήχανοι ἀμφιχυθεῖσαι  
 ἔκτανον, εὐήκη φάσγανα θηξάμεναι,  
 οὐνεκα πρῶτος δεῖξεν ἐνὶ Θρηϊκεσσιν ἔρωτας 10  
 ἄρρενας, οὐδὲ πόθους ἦνεσε θηλιτέρων.  
 τοῦ δ' ἀπὸ μὲν κεφαλῆν χαλκῶ τάμον, αὐτίκα δ' αὐτήν  
 εἰς ἄλα Θρηϊκίην βῆψαν ὀμοῦ χέλυν,  
 ἦλφ καρτίνασαι, ἕν' ἐμφορέοιντο θαλάσση  
 ἀμφω ἄμα, γλαυκοῖς τεγγόμεναι ῥοθίοις.  
 τὰς δ' ἱερῇ Δέσβῳ πολὴ ἐπέκελσε θάλασσα 15  
 ἦχη δ' ὡς λιγυρῆς πόντον ἐπέσχε λύρης,  
 νήσους τ' αἰγιαλοὺς θ' ἀλιμυρέας, ἔνθα λίγειαν  
 ἀνέρες Ὀρφεῖην ἐκτέρισαν κεφαλῆν  
 ἐν δὲ χέλυν τύμβῳ λιγυρὴν θέσαν, ἣ καὶ ἀναύδους  
 πέτρας καὶ Φόρκου στρυγνὸν ἐπειθεν ὕδωρ. 20

ἐκ κείνου μολπή τε καὶ ἡμερτὴ κιθαριστὺς  
 νῆσον ἔχει, πασέων δ' ἐστὶν αὐδοτάτη.  
 Θρήκες δ' ὡς ἐδάησαν Ἀρήϊοι ἔργα γυναικῶν  
 ἄγρια καὶ πάντας δειῶν ἐσηλθεν ἄχος,  
 ἄς ἀλόχους ἔστιζον, ἴν' ἐν χροῖ σήματ' ἔχουσαι 25  
 κυάεα στυγεροῦ μὴ λελάβουτο φόνου.  
 ποιῶς δ' Ὀρφῆϊ κταμένῳ στίζουσι γυναῖκας  
 εἰσέτι νῦν κείνης εἵνεκεν ἀμπλακίης.

### ΑΛΕΞΑΝΔΡΟΥ ΑΙΤΩΛΟΥ.

Παιῖς Ἴπποκλῆος Φόβιος Νηληϊάδαο  
 ἔσται ἰθαιγενέων γνήσιος ἐκ πατέρων  
 τῷ δ' ἄλοχος μνηστὴ δόμον ἕξεται, ἧς ἔτι νύμφης  
 ἠλάκατ' ἐν θαλάμοις καλὸν ἐλισσομένης 5  
 Ἀσσησοῦ βασιλῆος ἐλεύσεται ἔκγονος Ἀνθεύς,  
 ὄρκι' ὀμηρείης πίστ' ἀποδωσόμενος,  
 πρωθήβης, ἔαρος θαλερώτερος·—οὐδὲ Μελίσσῳ  
 Πειρήνης τοιῶνδ' ἀλφεισίβοιον ὕδωρ  
 θηλήσει μέγαν υἱόν, ἀφ' οὗ μέγα χάσμα Κορίνθῳ 10  
 ἔσται καὶ βριαροῖς ἄλγεια Βακχιάδαις—  
 Ἀνθεὺς Ἑρμείῃ ταχινῷ φίλος, ᾧ ἐπι νύμφῃ  
 μαιῶς ἄφαρ σχήσει τὸν λιθόλευστον ἔρων  
 καὶ ἐκαθαυαμένη γούνων ἀτέλεστα κομίσσαι  
 πείσει· ὁ δὲ Ζῆνα ξείνιον αἰδόμενος 15  
 σποιδάς τ' ἐν Φοβίῳ καὶ ἄλα ξυνεῶνα, θαλάσῃ,  
 κρήναις καὶ ποταμοῖς νίηετ' αἰεὶκὲς ἔπος·  
 ἦ δ', ὅταν ἀρήται μελεὸν γάμον ἀγλαὸς Ἀνθεύς,  
 δὴ τότε οἱ τεύξει μητιώετα δόλον,  
 μύθοις ἐξαπαφοῦσα· λόγος δέ οἱ ἔσσεται οὗτος· 20  
 γαυλὸς μοι χρύσεος φρειάτος ἐκ μυχάτου

νῦν δ' γ' ἀνελκόμενος διὰ μὲν καλὸν ἤρικεν οὔσον,  
 αὐτὸς δ' ἐς Νύμφας ὄχετ' ἐφυδριάδας·  
 πρὸς σέ θεῶν, ἀλλ' εἴ μοι, ἐπεὶ καὶ παισὶν ἀκούω  
 ῥηϊδίην οἶμον τοῦδ' ἔμεναι στομίον,  
 ἰθυσας ἀνέλοιο, τότ' ἂν μέγα φίλτατος εἴης. 25  
 ὧδε μὲν ἢ Φοβίου Νηλεΐδαο δάμαρ  
 φθέγγεθ'. ὁ δ' οὐ φρασθεῖς, ἀπὸ μὲν Λελεγῆιον εἶμα  
 μητρὸς εἴς ἔργον θήσεται Ἑλλαμενῆς·  
 αὐτὸς δὲ σπεύδων κοῖλον καταβήσεται ἄγκος 30  
 φρεϊάτος ἢ δ' ἐπὶ οἱ λιρὰ νοεῦσα γυνή  
 ἀμφοτέροις χεῖρεσσι μυλακρίδα λάαν ἐνήσει  
 καὶ τόδ' ὁ μὲν ξείνων πολλὸν ἀποτμότατος  
 ἠρίον ὀγκώσει τὸ μεμορμένον ἢ δ' ὑπὸ δειρήν  
 ἀνταμένη, σὺν τῷ βήσεται εἰς Αἶδην.

### ΕΡΑΤΟΣΘΕΝΟΣ.

Οἰνός τοι πυρὶ Ἴσον ἔχει μένος, εὐτ' ἂν ἐς ἄνδρας  
 ἔλθῃ κυμαίνει δ' οἶα Δίβυσσαν ἅλα  
 Βορρῆς ἢ ἐ Νότος, τὰ δὲ καὶ κεκρυμμένα φαίνει  
 βυσσόθεν, ἐκ δ' ἀνδρῶν πάντ' ἐτίναξε νόον.

### ΚΑΛΛΙΜΑΧΟΣ.

#### 1.

Εἰς τὸν ἑαυτοῦ πατέρα Βάτταν.

Ὅστις ἐμὸν παρὰ σῆμα φέρεις πόδα, Καλλιμάχου με  
 ἴσθι Κυρηναίου παιδὰ τε καὶ γενέτην.  
 εἰδείης δ' ἄμφω κεν. ὁ μὲν ποτε πατρίδος ὄπλων  
 ἤρξεν, ὁ δ' ἤγεισεν κρείσσονα βασκανίης.

οὐ νέμεσις· Μούσαι γὰρ ὄσους ἴδον ὄμματι παῖδας 5  
μὴ λοξῶ, πολλοὺς οὐκ ἀπέθεντο φίλους.

## 2.

Τέσσαρες αἱ Χάριτες· ποτὶ γὰρ μία ταῖς τρισὶ κείναις  
ἄρτι ποτεπλάσθη, κῆτι μύροισι νοτεῖ,  
εὐαίων ἐν πᾶσιν ἀρίζηλος Βερενίκα,  
ὡς ἄτερ οὐδ' αὐταὶ καὶ Χάριτες Χάριτες.

## ΑΣΚΛΗΠΙΑΔΟΥ.

Πῶν Ἀσκληπιάδῃ τί τὰ δάκρυα ταῦτα; τί πάσχεις;  
οὐ σέ μόνου χαλεπὴ Κίπρις ἐληΐσατο,  
οὐδ' ἐπὶ σοὶ μόνῃ κατεθήκατο τόξα καὶ ἰούς  
πικρὸς Ἔρως. τί ζῶν ἐν σποδιῇ τίθεσαι;  
πίνωμεν Βάκχου ζῶρον πόμα. δάκτυλος ἄως. 5  
ἢ πάλι κομιστὰν λύχνον ἰδεῖν μένομεν;  
πίνομεν οὖν γαλερῶς. μετὶ τοι χρόνον οὐκέτι πουλὴν  
σχέτλιε, τὴν μακρὰν νύκτ' ἀναπαυσόμεθα.

## ΜΝΑΣΣΑΛΚΟΥ.

\*Ἦδη τῆδε μένω πολέμου δίχα, καλὸν ἄνακτος  
στέρνον· ἐμῶ νώτῳ πολλὰκι βυσαμένα.  
καίπερ τηλεβόλους ἰούς, καὶ χερμάδι' αἰνὰ  
μυρία, καὶ δολιχὰς δεξαμένα κάμακας,  
οὐδέποτε Κλείτοιο λιπεῖν περιμάκεια πᾶχυν 5  
φαμί κατὰ βλοσυρὸν φλοῖσβον Ἐνναλίου.

## ΛΕΩΝΙΔΑ ΤΑΡΕΝΤΙΝΟΥ.

Θῆριω τὸν τρυγέροντα, τὸν εὐάγων ἀπὸ κύρτων  
ζῶντα, τὸν αἰθυλῆς πλείονα νηξάμενον,  
ἰχθυοληιστήρα, σαγιηέα, χηραμοδύτην,  
οὐχὶ πολυσκάλμου πλώτορα ναυτίλης,  
ἔμπης οὐτ' Ἄρκτοῦρος ἀπώλεσεν, οὔτε καταγιγίς 5  
ἤλασε τὰς πολλὰς τῶν ἐτέων δεκάδας  
ἀλλ' ἔθαν' ἐν καλύβῃ σχοινίτιδι, λύχνος ὅποια,  
τῷ μακρῷ σβεσθεὶς ἐν χρόνῳ αὐτόματος.  
σῆμα δὲ τοῦτ' οὐ παῖδες ἐφήρμισαν, οὐδ' ὁμόλεκτρος,  
ἀλλὰ συναργατῆς ἰχθυβόλων θίασος. 10

## 2.

Ὁ φλόος ὠραῖος καὶ γὰρ λαλαγεῦσα χελιδὼν  
ἤδη μέμβλωκεν, χῶ χαρίεις Ζέφυρος  
λειμώνες δ' ἀνθεῦσι, σεσίγηκεν δὲ θάλασσα  
κύμασι καὶ τρηχέϊ πνεύματι βρασσομένη.  
ἀγκύρας ἀνέλοιο, καὶ ἐκλύσαιο γύαμα, 5  
ναυτίλε, καὶ πλώοις πᾶσαν ἐφέεις ὀθόνην.  
ταῦθ' ὁ Πύριππος ἐγὼν ἐπιτέλλομαι, ὁ λιμενίτας,  
ἄνθρωφ', ὡς πλώοις πᾶσαν ἐπ' ἐμπορίην.

## 3

Ἴχθυν ὁ ἡρυπὸς Σωσίπτολις οὐκ ἀγοράζει,  
προῖκα δ' ἔχει πολλὴν ἐξ ἄλδος εὐβοσίην,  
οὐ λίνον, οὐ κάλαμον προσάγων, τῇ ῥινὶ δὲ προσθεὶς  
ἄγκιστρον, σῦρει πάντα τὰ νηχόμενα.

ΔΕΩΝΙΔΑ ΤΑΡΑΝΤΙΝΟΤ. οἱ δὲ  
ΓΑΙΤΟΤΑΙΚΟΤ.

Ἄγρονόμῳ τάδε Πανί, καὶ εὐαστήρι Λυαίῳ  
πρέσβυς, καὶ Νύμφαις Ἄρκας ἔθηκε Βίτων.  
Πανὶ μὲν ἀρτίτοκον χίμαρον συμπαίστορα ματρός,  
κισσοῦ δὲ Βρομίῳ κλώνῳ πολυπλανέος  
Νύμφαις δὲ σκιερῆς εὐποίκιλον ἄνθος ὀπώρης, 5  
φύλλα τε πεπταμένων αἱματόεντα ῥόδων.  
ἀνθ' ὧν εὐύδρον, Νύμφαι, τόδε δῶμα γέροντος  
αὔξετε Πάν, γλαγερόν Βάκχε, πολυστάφυλον.

ΑΛΚΑΙΟΤ ΜΕΣΣΗΝΙΟΤ.

Δοκρίδος ἐν νέμει σκιερῷ νέκυν Ἡσιόδοιο  
Νύμφαι κρηνιαδῶν λούσαν ἀπὸ σφετέρων,  
καὶ τάφον ὑψώσαντο γάλακτι δὲ ποιμένες αἰγῶν  
ἔρραναν, ξανθῷ μιζάμενοι μέλιτι  
τολήν γὰρ καὶ γήρυν ἀπέπνεεν, ἐννέα Μουστέων 5  
ὁ πρέσβυς καθαρῶν γευσάμενος λιβάδων.

ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ.

1.

Τὴν καὶ ἄμα χρυσῷ καὶ ἀλουργίδι, καὶ σὺν Ἐρωτι  
θρυπτομένην, ἀπαλῆς Κύπριδος ἀβροτέραν  
Δαῖδ' ἔχω, πολίτην ἀλιζώνιο Κορίνθου,  
Πειρήνης λευκῶν φαιδροτέραν λιβάδων,

τὴν θνητὴν Κυθέρειαν, ἐφ' ἣ μνηστῆρες ἀγαυοὶ 5  
 πλείονες, ἢ νύμφης εἵνεκα Τυνδαρίδος,  
 δρεπτόμενοι χάριτάς τε καὶ ὠνητὴν ἀφροδίτην  
 ἦς καὶ ὑπ' εὐώδει τύμβος ὕδαδε κρόκῳ,  
 ἦς ἔτι κηῶεντι μύρῳ τὸ διάβροχον ὄστειν, 10  
 καὶ λιπαρὰι θυόεν ἄσθμα πνέουσι κόμην  
 ἦς ἐπι καλὸν ἄμυξε κατὰ ῥέθος Ἀφρογένεια,  
 καὶ γοερὸν λύζων ἐστονάχησεν Ἔρωσ.  
 εἰ δ' οὐ πάγκοινοι δούλην θέτο κέρδεος εἰνήν,  
 Ἑλλάς ἄν, ὡς Ἑλένης, τῆσδ' ὑπερ ἔσχε πόνου.

## 2.

Οὐκέτι θελγομένας, Ὀρφεῦ, δρύας, οὐκέτι πέτρας  
 ἄξεις, οὐ θηρῶν αὐτονόμους ἀγέλας  
 οὐκέτι κοιμάσεις ἀνέμων βρόμον, οὐχὶ χάλαζαν,  
 οὐ νιφετῶν συρμούς, οὐ παταγεῦσαν ἄλα. 5  
 ὦλεο γάρ· σέ δὲ πολλὰ καταδύραντο θύγατρες  
 Μναμοσύνας, μάτηρ δ' ἔξοχα Καλλιόπα.  
 τί φθιμένοις στοναχεῦμεν ἐφ' υἰάσιν, ἀνικ' ἀλαλκεῖν  
 τῶν παίδων Ἀΐδην οὐδὲ θεοῖς δύναμις.

## 3.

Στασίχορον, ζαπληθὲς ἀμετρήτου στόμα Μούσης,  
 ἐκτέρισεν Κατάνας αἰθαλόεν δάπεδον,  
 οὐ, κατὰ Πυθαγόρα φυσικὰν φάτιν, ἀ πρὶν Ὀμήρου  
 ψυχὰ ἐνὶ στέρνοις δευτερον ἐκίσατο.

## 4.

Ἴβυκε, ληίσταί σε κατέκτανον ἕκ ποτε νήσου  
 βάντ' ἐς ἐρημαίην ἄστιβον ἠΐονα,  
 πόλλ' ἐπιβωσάμενον γεράνων νέφος, αἶ τοι ἴκοντο  
 μάρτυρες ἄλγιστον ὀλλυμένῳ θάνατον  
 οὐδὲ μάτην ἰάχηςας, ἐπεὶ ποιητῆς Ἐρινύς 5  
 τῶνδε διὰ κλαγγὴν τίσατο σείῳ φόνου



Σισυφίην κατὰ γαίαν ἰὼ φιλοκερδέα φύλα  
 ληϊστέων, τί θεῶν οὐ πεφόβησθε χόλον ;  
 οὐδὲ γὰρ ὁ προπάρουθε κανῶν Δίγισθος αἰοδόν  
 ὄμμα μελαμπέπλων ἔκφυγεν Εὐμενίδων.

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### ΦΙΛΟΔΗΜΟΥ.

Ἴνους ὦ Μελίκερτα, σύ τε γλαυκὴ μεδέουσα  
 Λευκοθέη πόντου, δαίμων ἀλεξίκακε,  
 Νηρηίδων τε χοροί, καὶ κύματα, καὶ σὺ Πόσειδον,  
 καὶ Θρήϊξ, ἀνέμων πρητύτατε, Ζέφυρε,  
 ἴλαοί με φέροιτε, διὰ πλατὺ κύμα φυγόντα,  
 σῶον ἐπὶ γλυκερὰν γῶνα Πειραέως.

5

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### ΜΕΛΕΑΓΡΟΥ.

#### 1.

Χείματος ἡμερόεντος ἀπ' αἰθέρος οἰχομένοιο,  
 πορφυρὴ μείδησε φερανθέος εἶαρος ὥρη.  
 γαῖα δὲ κυανὴ χλοερὴν ἔστέψατο ποίην,  
 καὶ φυτὰ θηλήσαντα νέοις ἐκόμησε πετῆλοις.  
 οἱ δ' ἀπαλὴν πίνοντες ἀξιφύτου δρόσον Ἴου  
 λειμῶνες γελώσιν, ἀνουγομένοιο ῥόδοιο.  
 χαίρει καὶ σύριγγι νομὸς ἐν ὄρεσσι λιγαίνων,  
 καὶ πολιοῖς ἐρίφοις ἐπιτέρπεται αἰπόλος αἰγῶν.  
 ἦδη δὲ πλώουσιν ἐπ' εὐρέα κύματα ναῦται  
 πνοιῇ ἀπημάντω Ζεφύρου λῖνα κολπώσαντες.  
 ἦδη δ' εὐάζουσι φερεσταφύλλω Διονύσῳ  
 ἄνθει βοτρύεντος ἐρεψάμενοι τρίχα κισσοῦ.

5

10

ἔργα δὲ τεχνήεντα βοηγενέεσσι μελίσσαις  
 καλὰ μέλει, καὶ σίμβλῳ ἐφήμεναι ἐργάζονται  
 λευκὰ πολυτρήτοιο νεόρρυτα κύλλα κηροῦ. 15  
 πάντῃ δ' ὀρνίθων γενεῇ λιγύφωνον αἰεῖει·  
 ἀλκυόνες περὶ κύμα, χελιδόνες ἀμφὶ μέλαθρα,  
 κύκνος ἐπ' ὄχθαισιν ποταμοῦ, καὶ ὑπ' ἄλσος ἀηδών.  
 εἰ δὲ φυτῶν χαίρουσι κόμαι, καὶ γαῖα τέθληεν,  
 συρίζει δὲ νομεύς, καὶ τέρπεται εὐκομα μήλα, 20  
 καὶ ναῦται πλώουσι, Διώνυσος δὲ χορεύει,  
 καὶ μέλπει πετεεινά, καὶ ὠδίνουσι μέλισσαι,  
 πῶς οὐ χρὴ καὶ αἰοῖδον ἐν εἴαρι καλὸν αἰεῖσαι;

## 2.

Ἀχίεις τέτιξ δροσεραῖς σταγόνεσσι μεθυσθεῖς,  
 ἀγρονόμον μέλπεις μούσαν ἐρημολάλος.  
 ἄκρα δ' ἐφέζομενος πετάλοις πριονάδεσι κώλοις  
 αἰθίοπι κλάζεις χρωτὶ μέλισμα λύρας.  
 ἀλλά, φίλος, φθέγγου τι νέον δενδρώδεσι Νύμφαις 5  
 παίγνιον, ἀντφῶδον Πανὶ κρέκων κέλαδον,  
 ὄφρα φυγὼν τὸν Ἐρωτα, μεσημβρινὸν ἕπνον ἀγρεύσω  
 ἐνθαδ' ὑπὸ σκιερῇ κεκλιμένος πλατάνῳ.

## 3.

Κηρύσσω τὸν Ἐρωτα, τὸν ἄγριον ἄρτι γὰρ ἄρτι  
 ὀρθρινὸς ἐκ κοίτας ἄγχετ' ἀποπτάμενος.  
 ἔστι δ' ὁ παῖς γλυκύδακρυς, αἰελάλος, ὠκὺς, ἀθαμβητής,  
 σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος.  
 πατὴρ δ' οὐκέτ' ἔχω φράζειν τίνοσ' οὔτε γὰρ Αἰθέρ, 5  
 οὐ Χθὼν φησι τεκεῖν τὸν θρασύν, οὐ Πέλαγος.  
 πάντῃ γὰρ καὶ πᾶσιν ἀπέχθεται. ἀλλ' ἐσοράτε  
 μή που νῦν ψυχαῖς ἄλλα τίθησι λῖνα.  
 καίτοι κείνος, ἰδοῦ, περὶ φωλεόν. οὐ με λέληθας,  
 τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος. 10

## 4.

Ἄδῦ μέλος, ναὶ Πάνα τὸν Ἀρκάδα, πηκτίδι μέλπεις  
 Ζηνοφίλα, τί λέγεις; ἀδῦ κρέκεις τί μέλος;  
 ποῖ σε φύγω; πάντη με περιστείχουσιν Ἔρωτες,  
 οὐ δ' ὅσον ἀμπνεῦσαι βαιὸν ἕωσι χρόνον.  
 ἦ γάρ μοι μορφὰ βάλλει πόθον, ἦ πάλι μουσα,  
 ἦ χάρις, ἦ... τί λέγω; πάντα πυρὶ φλέγομαι.

5

## 5.

Πλέξω λευκόιον, πλέξω δ' ἀπαλὴν ἅμα μύρτοις  
 νάρκισσον, πλέξω καὶ τὰ γελῶντα κρίνα,  
 πλέξω καὶ κρόκον ἠδύν ἐπιπλέξω δ' ὑάκινθον  
 πορφυρέην, πλέξω καὶ φιλέραστα ῥόδα,  
 ὡς ἂν ἐπὶ κροτάφοις μυροβοστρήχου Ἡλιοδώρας  
 εὐπλόκαμον χαίτην ἀνθοβολῆ στέφανος.

5

## 6.

Ἀνθοδίαυτε μέλισσα, τί μοι χρὸς Ἡλιοδώρας  
 ψαύεις, ἐκπρολιπούσ' εἰαρινὰς κάλυκας;  
 ἦ σύ γε μὴνύεις ὅτι καὶ γλυκὴ καὶ δυσύποιστον  
 πικρὸν αἰεὶ κραδίᾳ κέντρον Ἔρωτος ἔχει;  
 ναὶ δοκέω, τοῦτ' εἶπας· ἰώ, φιλέραστε, παλίμπους  
 στείχε· πάλαι τὴν σὴν οἶδαμεν ἀγγελίην.

5

## 7.

Οὐ γάμον, ἀλλ' Ἄϊδαν ἐπινημφίδιον Κλεαρίστα  
 δέξατο, παρθενίας ἄμματα λυομένα.  
 ἄρτι γὰρ ἐσπέριοι νύμφας ἐπὶ δικλίσιν ἄχεν  
 λωτοί, καὶ θαλάμων ἐπλαταγεῦντο θύραν  
 ἠῶοι δ' ὀλολυγμὸν ἀνέκραγον, ἐκ δ' Ἰμέβαιος  
 συγαθεὶς γοερὸν φθέγμα μεθαρμόσατο.  
 αἰ δ' αὐτὰ καὶ φέγγος ἑδαδούχουν παρὰ παστῶ  
 πεύκαι, καὶ φθιμένα νέρθεν ἔφαινον ὀδόν.

5

## ΑΝΤΙΠΑΤΡΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ.

Τάσδε θεογλώσσους Ἑλικῶν ἔθρεψε γυναῖκας  
 ὕμνοις, καὶ Μακεδῶν Πιερίας σκόπελος,  
 Πρῆξιλλαν, Μυρῶ, Ἀνύτης στόμα, θῆλυν Ὀμηρου,  
 Λεσβιάδων Σαπφῶ κόσμον εὐπλοκάμων,  
 Ἑριναν, Τελέσιλλαν ἀγκαλέα, καὶ σέ, Κόριννα, 5  
 θοῦριν Ἀθηναίης ἀσπίδα μελψαμέναν,  
 Νοσσίδα θηλίγλωσσον, ἰδὲ γλυκυαχέα Μύρτιν,  
 πάσας ἀενάων ἐργάτιδας σελίδων.  
 ἐννέα μὲν Μούσας μέγας Οὐρανός· ἐννέα δ' αὐτάς  
 Γαῖα τέκεν, θνατοῖς ἄφθιτον εὐφροσύναν. 10

## ΚΡΙΝΑΓΟΡΟΥ.

## 1.

Εἰ καὶ τὸ σῆμα λυγδίνης ἀπὸ πλακός,  
 καὶ ξεστὸν ὀρθῇ λαοτέκτονος στάθμη,  
 οὐκ ἀνδρὸς ἐσθλοῦ. μὴ λίθῳ τεκμαίρεο,  
 ὦ λῶστέ, τὸν θανόντα. κωφὸν ἢ λίθος,  
 τῇ καὶ ζοφώδης ἀμφιέννυται νέκυς. 5  
 κεῖται δὲ τῆδε τοῦλυγηπελὲς ῥάκος  
 Εὐνικίδαο, σήπεται δ' ὑπὸ σποδῶ.

## 2.

Καὶ κλαῖε, καὶ στέναζε, συσφύγγων χεροῖν  
 τένοντας, ὦ πῖβουλε τοιά τοι πρέπει.  
 οὐκ ἔσθ' ὁ λύσων μὴ ἑλεῖν' ὑπόβλεπε.  
 αὐτὸς γὰρ ἄλλων ἐκ μὲν ὀμμάτων δάκρυ  
 ἔθλιψας, ἐν δὲ πικρὰ καρδίᾳ βέλη 5  
 πήξας, ἀφύκτων ἰὸν ἑσταξας πόθων,

Ἐρωσ τὰ θνητῶν δ' ἐστὶ σοι γέλωσ ἄχη.  
πέπονθας οἱ ἔρεξας. ἐσθλὸν ἢ δίκη.

### ΑΝΤΙΦΑΝΟΥΣ.

Γραμματικῶν περίεργα γένη, ριζώρυχα μούσης  
ἀλλοτρίης, ἀτυχεῖς σήτες ἀκανθοβάται,  
τῶν μεγάλων κηλίδες, ἐπ' Ἡρίνην δὲ κομῶντες,  
πικροὶ καὶ ξηροὶ Καλλιμάχου πρόκυνες,  
ποιητῶν λῶβαι, παισὶ σκότος ἀρχομένοισιν, 5  
ἔρροισι εὐφώνων λαθροδάκναι κόριες.

### ΔΟΥΚΙΑΛΙΟΥ.

#### 1.

Τὴν κεφαλὴν βάπτεις, τὸ δὲ γήρας οὔποτε βάνψεις,  
οὐδὲ παρειῶν ἐκτανύσεις ρυτίδας.  
μὴ τοίνυν τὸ πρόσωπον ἅπαν ψιμίθῳ κατάπλαττε,  
ὥστε προσωπεῖον, κοῦχλὶ πρόσωπον ἔχειν.  
οὐδὲν γὰρ πλέον ἐστὶ. τί μαίνεαι; οὔποτε φύκος 5  
καὶ ψίμμυθος τεύξει τὴν Ἐκάβην Ἑλένην.

#### 2.

Εἰ με φίλει, ἔργῳ με φίλει, καὶ μὴ μ' ἀδικήσης,  
ἀρχὴν τοῦ βλέπτειν τὴν φιλίαν θέμενος.  
πᾶσι γὰρ ἀνθρώποισιν ἐγὼ πολὺ κρέσσονα φημί  
τὴν φανεράν ἔχθραν τῆς δολερῆς φιλίας.  
φασὶ δὲ καὶ νήεσσιν ἄλιπλανέεσσι χερεῖουσ 5  
τὰς ὑφάλους πέτρας τῶν φανερῶν σπιλάδων.

## 3.

Γλαύκῳ, καὶ Νηρήϊ, καὶ Ἴνοι καὶ Μελικέρτῃ,  
καὶ βυθίῳ Κρονίδῃ, καὶ Σαμόθραξι θεοῖς,  
σωθεῖς ἐκ πελάγους Δουκίλλιος ὧδε κέκαρμαι  
τὰς τρίχας ἐκ κεφαλῆς· ἄλλο γὰρ οὐδὲν ἔχω.

## 4.

Πρὸς τὸν μάντιν Ὀλυμπον Ὀνήσιμος ἦλθ' ὁ παλαι-  
στής,  
καὶ πένταθλος Ἰγλας, καὶ σταδιεὺς Μενεκλῆς,  
τίς μέλλει νικᾶν αὐτῶν τὸν ἀγῶνα θέλοντες  
γνῶναι· κάκεινος τοῖς ἱεροῖς ἐνιδῶν,  
πάντες, ἔφη, νικᾶτε, μόνον μὴ τις σε παρέλθῃ, 5  
καὶ σὲ καταστρέψῃ, καὶ σὲ παρατροχάσῃ.

## 5.

Πολλὰς μυριάδας ψηφίζων Ἀρτεμίδωρος,  
καὶ μηδὲν δαπανῶν, ἐξῆ βίον ἡμιόνων,  
πολλάκις αἰ χρυσοῦ τιμαλφέα φόρτον ἔχουσαι  
πολλὸν ὑπὲρ νότου, χόρτον ἔδουσι μόνον.

## 6.

Κόσκιον ἢ κεφαλὴ σου, Ἀπολλόφανες, γεγένηται,  
ἢ τῶν σητοκόπων βυβλαρίων τὰ κάτω  
ὄντως μυρμῆκων τρυπήματα λοξὰ καὶ ὀρθά,  
γράμματα τῶν λυρικῶν Λύδια καὶ Φρύγια.  
πλην ἀφόβως πύκτενε· καὶ ἦν τρωθῆς γὰρ ἄνωθεν, 5  
ταῦθ' ὅσ' ἔχεις, ἔξεις· πλείονα δ' οὐ δύνασαι.

## ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ.

Μηκέτι νῦν μινύριζε παρὰ δρυῖ, μηκέτι φῶνει  
κλωνὸς ἐπ' ἀκροτάτου, κόσσυφε, κεκλιμένος.

ἔχθρόν σοι τόδε δένδρον ἐπέειγο δ', ἄμπελος ἔνθα  
 ἀντέλλει γλαυκῶν σύσκιος ἐκ πετάλων  
 κείνης ταρσόν ἔρεισον ἐπὶ κλάδον, ἀμφί τ' ἐκείνη 5  
 μέλπε, λιγὺν προχέων ἐκ στομάτων κέλαδον.  
 δρῦς γὰρ ἐπ' ὀρνίθεσσι φέρει τὸν ἀνάσιον ἰξόν  
 ἅ δὲ βότρυν στέργει δ' ὕμνοπόλους Βρόμος,

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 ΦΙΛΙΠΠΟΥ.

## 1.

Οὐρανὸς ἄστρα τάχιον ἀποσβέσει, ἢ τάχα νυκτός  
 ἥελιος φαιδρὴν ὄψιν ἀπεργάσεται,  
 καὶ γλυκὴ νᾶμα θάλασσα βροτοῖς ἀρνησίμων ἔξει,  
 καὶ νέκυς εἰς ζωῶν χώρον ἀναδράμεται,  
 ἢ ποτὲ Μαιουίδαο βαθυκλεῆς οὐνομ' Ὀμήρου 5  
 λήθη γηραλέων ἀρπάσεται σελίδων.

## 2.

Γραμματικοὶ Μώμου στυγίου τέκνα, σῆτες ἀπάντων,  
 τελχίνες βίβλων, Ζηνοδότου σκύλακες,  
 Καλλιμάχου στρατιῶται, ὃν ὡς ὄπλον ἔκτανύσαντες,  
 οὐδ' αὐτοῦ κείνου γλώσσαν ἀποστρέφετε,  
 συνδέσμων λυγρῶν θηρήτορες, οἷς τὸ μὲν ἢ σφίεν 5  
 εὔαδε, καὶ ζητεῖν, εἰ κύνας εἶχε Κύκλωψ,  
 τρίβοισθ' εἰς αἰῶνα κατατρύζοντες ἀλιτροὶ  
 ἄλλων ἐς δ' ἡμᾶς ἴον ἀποσβέσατε.

## 3.

ᾧ ἦ ξεῖνε, φεύγε τὸν χαλαζεπῆ τάφον,  
 τὸν φρικτόν, Ἰππώνακτος, οὐ τε χά τέφρα  
 λαμβιάζει Βουπάλειον ἐς στύγος,  
 μή πως ἐγειρῆς σφήκα τὸν κοιμώμενον,

δς οὐδ' ἐν Ἄιδῃ νῦν κεκοίμικεν χόλον,  
σκάζουσι μέτροις ὀρθὰ τοξεύσας ἔπη.

5

## 4.

Χαίρε θεὰ Παφίη· σὴν γὰρ ἀεὶ δύναμιν,  
κάλλος τ' ἀθάνατον, καὶ σέβας ἱμερόεν  
πάντες τιμῶσι θνατοὶ ἐφαμέριοι  
ἐν πᾶσιν μύθοις ἔργοισιν τε καλοῖς.  
πάντη γὰρ πᾶσιν σὴν δηλοῖς τιμῆν.

5

## ΠΑΛΛΑΔΑΣ.

## 1.

Σικηνὴ πᾶς ὁ βίος, καὶ παίγνιον. ἡ μάθε παίξων,  
τὴν σπουδὴν μεταθείς, ἢ φέρε τὰς ὀδύνας.

## 2.

ᾧ τῆς μεγίστης τοῦ φθόνου ποιηρίας.  
τὸν εὐτυχὴ μισεῖ τις, δὴ θεὸς φιλεῖ.  
οὕτως ἀνόητοι τῷ φθόνῳ πλανώμεθα,  
οὕτως ἐτοιμῶς μωρία δουλεύομεν.  
Ἕλληνές ἐσμεν ἄνδρες ἐσποδωμένοι,  
νεκρῶν ἔχοντες ἐλπίδας τεθαμμένας.  
ἀνεστράφη γὰρ πάντα νῦν τὰ πράγματα.

5

## 3.

Πάντα μὲν οἶδα, λέγεις· ἀτελής δ' ἐν πᾶσιν ὑπάρχεις.  
γευόμενος πάντων οὐδὲν ἔχεις ἴδιον.



## 4.

Τῆς ἐπέβην γυμνός, γυμνός θ' ὑπὸ γαλαν ἄπειμι  
καὶ τί μάτην μοχθῶ, γυμνὸν ὄρων τό τέλος ;

## 5.

Ἦν ὁ φίλος τι λάβη, “Δόμινε Φράτερ” εὐθὺς  
ἔγραψεν.

ἦν δ' αὖ μή τι λάβη, τὸ “Φράτερ” εἶπε μόνου.  
ὦνια γὰρ καὶ ταῦτα τὰ ῥήματα. αὐτὰρ ἔγωγε  
οὐκ ἐθέλω Δόμινε οὐ γὰρ ἔχω δόμεναί.

## 6.

ᾧ τῆς βραχείας ἡδονῆς τῆς τοῦ βίου.  
τὴν ὀξύτητα τοῦ χρόνου πενθήσατε.  
ἡμεῖς καθεζόμεσθα καὶ κοιμώμεθα,  
μοχθοῦντες ἢ τρυφῶντες· ὁ δὲ χρόνος τρέχει,  
τρέχει καθ' ἡμῶν τῶν ταλαιπῶρων βροτῶν,  
φέρων ἐκάστου τῷ βίῳ καταστροφήν.

5

## ΠΑΥΛΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ.

Οὐ τὸ ζῆν χαρίεσσαν ἔχει φύσιν, ἀλλὰ τὸ ρίψαι  
φροντίδας ἐκ στέρνων τὰς πολιοκροτάφους.  
πλοῦτον ἔχειν ἐθέλω τὸν ἐπάρκιον ἢ δὲ περισσὴ  
θυμὸν αἰεὶ κατέδει χρυσομανῆς μελέτη.  
ἔνθεν ἐν ἀνθρώποισιν ἀρείονα πολλάκι δῆεις  
καὶ πενίην πλούτου, καὶ βιότου θάνατον.  
ταῦτα σὺ γιγνώσκων κραδίης ἴθινε κελεύθους,  
εἰς μίαν εἰσορόων ἐλπίδα, τὴν σοφίην.

5

## ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ.

## 1.

Κεῖτο μὲν Ἀλκιμένης κεκακωμένος ἐκ πυρετοῦ,  
 καὶ περὶ λαυκαυλὴν βραγχὰ λαρυγγίων,  
 νυσομένος τε τὸ πλευρὸν ἅτε ξιφέεσσι ἀμυχθέν,  
 καὶ θαμὰ δυσκελάδοις ἄσθμασι πνευστιῶν  
 ἦλθε δὲ Καλλίγνωτος ὁ Κωῖος, ὁ πλατυλέσχης, 5  
 τῆς παιωνιάδος πληθόμενος σοφίης,  
 πᾶσαν ἔχων πρόγνωσιν ἐν ἄλγεσιν, οὐ τι περιττὸν  
 ἄλλο προαγγέλλων, ἢ τὸ γενησόμενον.  
 Ἀλκιμένους δ' ἐδόκευεν ἀνάκλισιν, ἕκ τε προσώπου  
 φράζετο, καὶ παλάμης ψαῦεν ἐπισταμένως, 10  
 καὶ τὸ περὶ κρισίμων φαέων ἐλογίζετο γράμμα,  
 πάντ' ἀναπεμπάζων, οὐχ ἑκάς Ἴπποκράτους.  
 καὶ τότε τὴν πρόγνωσιν ἐς Ἀλκιμένην ἀνεφώνει  
 σεμνοπροσωπήσας καὶ σοβαρευόμενος  
 εὔγε φάρυγξ βομβεῦσα, καὶ ἄγρια τύμματα πλευροῦ, 15  
 καὶ πυρετῷ λήξει πνεῦμα δασυνόμενον,  
 οὐκέτι τεθνήξει πλευρίτιδι· τοῦτο γὰρ ἡμῖν  
 σύμβολον ἐσσομένης ἐστὶν ἀπημοσύνης.  
 θάρσει τὸν νομικὸν δὲ κάλει, καὶ χρήματα σαιτοῦ  
 εὖ διαθείς, βιότου λήγε μεμιμοτόκου, 20  
 καὶ με τὸν ἰητρὸν, προρρήσιος εἵνεκεν ἐσθλῆς,  
 ἐν τριτάτῃ μοίρῃ κάλλιπε κληρονόμον.

## 2.

Ἑλλανὶς τριμάκαιρα, καὶ ἡ χαρίεσσα Δάμαξις  
 ἦσθη μὲν πάτρας φέγγεα Λεσβιάδος.  
 ὄκα δ' Ἀθηναίησι σὺν ὀλκάσιν ἐνθάδε κέλσας  
 τὰν Μιτυληναίαν γὰν ἀλάπαξε Πάχης,  
 τὰν κουρᾶν ἀδίκως ἠράσσατο, τῶς δὲ συνείνως 5  
 ἔκτανεν, ὡς τήνας τῆδε βησιόμενος.

ταὶ δὲ κατ' Αἰγαίῳ ῥόου πλατὺ λαῖτμα φερέσθην,  
καὶ ποτὶ τὰν κραναὰν Μοιροπλίαν δραμέτην  
δάμψ δ' ἀγγελέτην ἀλιτήμονος ἔργα Πάχηςτος, 10  
μέσφα μιν εἰς ὄλοήν κήρα συνηλασάτην.  
τοῖα μὲν, ὦ κούρα, πεπονήκατον ἄψ δ' ἐπὶ πάτραν  
ἤκετον, ἐν δ' αὐτᾷ κείσθον ἀποφθιμένα  
εὐ δὲ πόνων ἀπόνασθον, ἐπεὶ ποτὶ σᾶμα συνεύνω  
εὐδετον, ἐς κλεινᾶς μνάμα σαοφροσύνας  
ὑμνεύσιν δ' ἔτι πάντες ὁμόφρονας ἠρωίνας, 15  
πάτρας καὶ ποσίων πῆματα τισαμένας.

## 3.

Ἄλλον Ἀριστοτέλην, Νικόστρατον, ἰσοπλάτωνα,  
σκινδαλαμοφράστην αἰπυτάτης σοφίης,  
τοῖα περὶ ψυχῆς τις ἀνείρετο " πῶς θέμις εἰπεῖν  
τὴν ψυχὴν, θνητὴν, ἢ πάλιν ἀθάνατον ;  
σῶμα δὲ δεῖ καλέειν, ἢ ἀσώματον ; ἐν δὲ νοητοῖς 5  
τακτέον, ἢ ληπτοῖς, ἢ τὸ συναμφότερον ;"  
αὐτὰρ δ' τὰς βίβλους ἀνελέξατο τῶν μετεώρων,  
καὶ τὸ περὶ ψυχῆς ἔργον Ἀριστοτέλους,  
καὶ παρὰ τῷ Φαίδωνι Πλατωνικὸν ἕψος ἐπιγνοῦς 10  
πᾶσαν ἐνησκήθη πάντοθεν ἀτρεκίην.  
εἶτα περιστέλλων τὸ τριβώνιον, εἶτα γενείου  
ἄκρα καταψήχων, τὴν λύσιν ἐξέφερον  
" εἶπερ ὄλωσ' ἐστὶ ψυχῆς φύσις, οὐδὲ γὰρ οἶδα,  
ἢ θνητὴ πάντως ἐστὶν ἢ ἀθάνατος,  
στεγνοφυῆς ἢ ἄυλος· ὅταν δ' Ἀχέροντα περήσης, 15  
κεῖθι τὸ νημερτὲς γνῶσσαι, ὡς ὁ Πλάτων.  
εἰ δ' ἐθέλεις, τὸν παῖδα Κλεόμβροτον Ἀμβρακιώτην  
μιμοῦ, καὶ τεγέων σὸν δέμας ἐκχάλασον.  
καὶ κεν ἐπιγνοίης δίχα σώματος αὐτίκα σαυτὸν,  
μοῦνον ὅπερ ζητεῖς τοῦθ' ὑπολειπόμενος." 20

## 4.

Δητόιος καὶ Παῦλος ἀδελφεῶ ἄμφω εἶντε  
 ξυνήν μὲν βίωτου συζυγίην ἔχέτην,  
 ξυνὰ δὲ καὶ Μοίρης λαχέτην λῖνα, καὶ παρὰ θῖνα  
 Βοσπορίην ξυνήν ἀμφεβάλοντο κόνιν.  
 οὐδὲ γὰρ ἀλλήλοιω ζῶειν ἀπάνευθε δυνάσθημ,  
 ἀλλὰ συνετρεχέτην καὶ παρὰ Φερσεφόνην.  
 χαίρετον ὦ γλυκερῶ καὶ ὁμόφρονε· σήματι δ' ὑμέων  
 ὦφελεν ἰδρῦσθαι βωμὸς Ὀμοφροσύνης.

5

## 5.

Εὐδία μὲν πόντος πορφύρεται· οὐ γὰρ ἀήτης  
 κύματα λευκαίνει φρικτὴ χαρασσόμενα.  
 οὐκέτι δὲ σπιλάδεσσι περικλασθεῖσα θάλασσα  
 ἔμπαλιν ἀνωπὸς πρὸς βάθος εἰσάγεται.  
 οἱ ζέφυροι πνεύουσιν, ἐπιτρύζει δὲ χελιδῶν  
 κάρφεσι κολλητὸν πηξαμένη θάλαμον.  
 θάρσει ναυτιλῆς ἐμπείραμε, κἂν παρὰ Σύρτιω,  
 κἂν παρὰ Σικελικὴν ποντοπορῆς κροκάλην.  
 μούνον ἐνορμίταο παραὶ βωμοῖσι Πιρήπου  
 ἢ σκίρον, ἢ βῶκας φλέξον ἐρευθομένους.

5

10

## BUCOLIC POETS.

### ΘΕΟΚΡΙΤΟΥ.

#### Ἑλένης Ἐπιθαλάμιος.

Ἐν ποκ' ἄρα Σπάρτα, ξανθότριχι παρ Μενελάω  
παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχουσαι  
πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,  
δώδεκα τὰ πρᾶται πόλιος, μέγα χρῆμα Λακωνῶν,  
ἀνίκα Τυνδάρεω κατεκλάξατο τὰν ἀγαπατᾶν  
μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρέος υἱῶν.  
ἄειδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέουσαι  
ποσσὶ περιπλέκτοισι, περὶ δ' ἴαχε δῶμ' ὕμεναίῳ.  
Οὕτω, δὴ πρῶϊζε κατέδραθες, ὦ φίλε γαμβρέ;  
ἦ ῥά τίς ἐσσι λίαν βαρυγούνατος; ἦ ῥα φίλνυπος;  
ἦ ῥα πολὺν τιν' ἔπινες, ὅκ' εἰς εὐνὰν κατεβάλλει;  
εὐδειν μὰν σπεύδοντα καθ' ὥραν αὐτὸν ἐχρήν τυ,  
παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ μητρὶ  
παῖσδειν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἓνας καὶ ἐς αἴω  
κῆς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νῦν ἄδε.  
ὀλβιε γάμβρ', ἀγαθὸς τις ἐπέπταρεν ἐρχομένῳ τοι  
ἐς Σπάρταν, ἄπερ ὄλλοι ἀριστέες, ὡς ἀνύσαιο.  
μῦνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξείς  
Ζανὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ἴκετο χλαῖναν,  
οἷα Ἀχαιίδα νῦν γαίαν πατεῖ οὐδεμί' ἄλλα.  
ἦ μέγα κέν τι τέκοιτ', εἰ μητρὶ τίκτοι ὁμοῖον.  
ἄμμες δ' αἰ πᾶσιμ συνομάλικες, αἷς δρόμος οὐτός

χρισαμένας ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,  
 τετράκις ἐξήκοντα κόραι, θήλυς νεολαία  
 τᾶν οὐδ' ἂν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῆ. 25  
 Ἄως ἀντέλλουσα καλὸν διέφαινε πρόσωπον  
 πότνιον, ἰξέ τε λευκὸν ἔαρ χειμῶνος ἀνέντος,  
 ὧδε καὶ ἁ χρυσεά Ἑλένα διαφαίνεται' ἐν αἰμίν.  
 πιεῖρα μέγα λῶον ἀνέδραμε κόσμος ἀρούρα  
 ἢ κίπῳ κυπάρισσος, ἢ ἄρματι Θεσσαλὸς ἵππος, 30  
 ὧδε καὶ ἁ ῥοδόχρως Ἑλένα Λακεδαίμονι κόσμος,  
 οὔτε τις ἐκ ταλάρῳ πανίσδεταί ἔργα τοιαῦτα,  
 οὔτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰσθῶ  
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεύοντων 35  
 οὐ μὲν οὐδὲ λύραν τις ἐπίσταται ὧδε κροτήσαι  
 Ἄρτεμιν ἀείδουσα καὶ εὐρύτερον Ἀθάναν,  
 ὡς Ἑλένα, τὰς πάντες ἐπ' ὄμμασιν ἡμεροὶ ἐντι.  
 ὦ καλὰ ὦ χαρίεσσα κόρα, τὴν μὲν οἰκέτις ἦδη,  
 ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα 40  
 ἐρψοῦμες, στεφάνως δρεψεύμεναι ἀδύ πνέοντας,  
 πολλὰ τεοῦς, Ἑλένα, μεμναμένας, ὡς γαλαθῆναί  
 ἄρνες γειναμένας ὄϊος μαστὸν ποθέοισαι.  
 πράτα τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο  
 πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον  
 πράτα δ' ἀργυρέας ἐξ ὄλπιδος ὑγρὸν ἀλειφαρ 45  
 λαζόμεναι σταξεύμες ὑπὸ σκιερὰν πλατάνιστον  
 γράμματα δ' ἐν φλοιῷ γεγράφεται, ὡς παριῶν τις  
 ἀννεῖμῃ " δῶροις τι σέβον μ', Ἑλένας φυτὸν εἰμι."  
 χαίροις, ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.  
 Δατῶ μὲν δοίῃ, Δατῶ κωροτρόφος, ὕμμιν 50  
 εὐτεκνίαν Κύπρις δέ, θεὰ Κύπρις, ἴσον ἔρασθαι  
 ἀλλάλων Ζεὺς δὲ Κρονίδας, Ζεὺς ἄφθιτον ὄλβον,  
 ὡς ἐξ εὐπατριδῶν εἰς εὐπατρίδας πάλιν ἔνθη.  
 εὔδειτ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες,  
 καὶ πόθον ἔγρεσθαι δὲ πρὸς αὐῶ μῆπιλάθησθε. 55  
 νεύμεθα κάμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος αἰοιδός

ἔξ εὐνᾶς κελαδήσῃ ἀνασχῶν εὔτριχα δειράν.  
 Ἔμᾶν ὦ Ἔμείναιε, γάμφ' ἐπὶ τῷδε χαρείης.

Ἐπιγράμματα.

1.

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος, ὃς τὰδ' ἔγραψα,  
 εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,  
 υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης·  
 Μοῦσαν δ' ὄθνεϊαν οὔτω' ἐφελκυσάμην.

2.

Ὁ μουσοποιὸς ἐνθάδ' Ἰππώναξ κείται.  
 εἰ μὲν ποιηρὸς, μὴ ποτέρχεν τῷ τύμβῳ·  
 εἰ δ' ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,  
 θαρσέων καθίζευ, κῆν θέλης, ἀπόβριξον.

ΒΙΩΝΟΣ.

Ἐπιτάφιος Ἀδώνιδος.

Αἰάξω τὸν Ἀδωνιν ἀπώλετο καλὸς Ἀδωνις.  
 ὤλετο καλὸς Ἀδωνις, ἐπαιάζουσιν Ἐρωτες.  
 μηκέτι πορφυρέοις ἐνὶ φάρεσι, Κύπρι, κάθευδε  
 ἔγρεο δειλαία κυανόστολε καὶ πλατάγησον  
 στάθεα καὶ λέγε πᾶσιν ἀπώλετο καλὸς Ἀδωνις. 5

Αἰάξω τὸν Ἀδωνιν ἐπαιάζουσιν Ἐρωτες.  
 κείται καλὸς Ἀδωνις ἐπ' ἄρεσι μηρὸν ὀδόντι  
 λευκῷ λευκὸν ὀδόντι τυπεῖς, καὶ Κύπριν ἀνῆ  
 λεπτὸν ἀποψύχων· τὸ δέ οἱ μέλαν εἴβεται αἶμα  
 χιονεῖς κατὰ σαρκός· ὑπ' ὀφρύσι δ' ὄμματα ναρκῆ, 10

καὶ τὸ ῥόδον φεύγει τῷ χεῖλεσ· ἀμφὶ δὲ τήνῃ  
 θνάσκει καὶ τὸ φίλαμα, τὸ μήποτε Κύπρις ἀφήσει.  
 Κύπριδι μὲν τὸ φίλαμα καὶ οὐ ζώντος ἀρέσκει,  
 ἀλλ' οὐκ οἶδεν Ἄδωνις ὃ μιν θνάσκουτ' ἐφίλασεν.

Αἰάζω τὸν Ἄδωνιν ἐπαιάζουσιν Ἔρωτες. 15  
 ἄγριον, ἄγριον ἔλκος ἔχει κατὰ μηρὸν Ἄδωνις·  
 μείζον δ' ἂ Κυθήρεια φέρει ποτικάρδιον ἔλκος.  
 δεινὸν μὲν περὶ παῖδα φίλοι κίνες ὠρύσαντο,  
 καὶ Νύμφαι κλαίουσιν ὀρειάδες· ἂ δ' Ἀφροδίτα,  
 λυσαμένα πλοκαμίδας, ἀνὰ δρυμῶς ἀλάληται 20  
 πενθαλέα, νήπλεκτος, ἀσάνδαλος· αἱ δὲ βάτοι νυ  
 ἐρχομέναν κείροντι καὶ ἱερὸν αἷμα δρέπονται·  
 ὄξυ δὲ κωκύουσα δι' ἄγκεα μακρὰ φορεῖται,  
 Ἀσσύριον βοόωσα πόσιν καὶ παῖδα καλεῖσα.  
 ἀμφὶ δέ μιν μέλαν εἶμα παρ' ὀμφαλὸν αἰωρεῖτο, 25  
 στάθρα δ' ἐκ χειρῶν φοινίσσεται, οἱ δ' ὑπὸ μαζοῖ  
 χιόνεοι τὸ πάροιθεν Ἀδώνιδι πορφύροντο.

Αἰαὶ τὰν Κυθήρειαν, ἐπαιάζουσιν Ἔρωτες.  
 ὤλεσε τὸν καλὸν ἄνδρα, συνώλεσεν ἱερὸν εἶδος.  
 Κύπριδι μὲν καλὸν εἶδος, ὅτε ζώεσκεν Ἄδωνις· 30  
 κάτθανε δ' ἂ μορφὰ σὺν Ἀδώνιδι Κύπριδος. αἰαὶ  
 ὠρεα πάντα λέγοντι καὶ αἱ δρύες, Αἰ τὸν Ἄδωνιν.  
 καὶ ποταμοὶ κλαίουσι τὰ πένθεα τῆς Ἀφροδίτας,  
 καὶ παγαὶ τὸν Ἄδωνιν ἐν ὄρεσι δακρύνοντι,  
 ἄνθεα δ' ἐξ ὀδύνας ἐρυθθαίνονται· ἂ δὲ Κυθήρα 35  
 πάντας ἀνὰ κναμῶς, ἀνὰ πᾶν νάπος οἰκτρὸν αἰεῖει·  
 Αἰαὶ τὰν Κυθήρειαν, ἀπώλετο καλὸς Ἄδωνις·  
 Ἀχῶ δ' ἀντεβόασεν, ἀπώλετο καλὸς Ἄδωνις.

Κύπριδος αἶνον ἔρωτα τίς οὐκ ἔκλαυσεν ἄν αἰαὶ.  
 ὡς ἶδεν, ὡς ἐνόησεν Ἀδώνιδος ἄσχετον ἔλκος 40  
 ὡς ἶδε φοῖνιον αἷμα μαραινόμενον περὶ μηρῷ,  
 πάχεας ἀμπετάσασα κινύρετο· μείνον Ἄδωνι,  
 δύσποτμε μείνον Ἄδωνι, πανύστατον ὡς σε κιχείω,  
 ὡς σε περιπτύξω, καὶ χεῖλεα χεῖλεσι μίξω.



ἔγρευο τυτθόν, Ἄδωνι, τὸ δ' αὖ πύματόν με φίλασον. 45  
 τοσσοῦτόν με φίλασον, ὅσον ζῶει τὸ φίλαμα·  
 ἄχρις ἀπὸ ψυχῆς ἐς ἔμὸν στόμα κῆς ἔμὸν ἦπαρ  
 πνεῦμα τεὸν ρέυση, τὸ δὲ σεῦ γλυκὺ φίλτρον ἀμέλξω,  
 ἐκ δὲ πῶ τὸν ἔρωτα· φίλαμα δὲ τοῦτο φυλάξω·  
 ὡς αὐτὸν τὸν Ἄδωνιν ἐπεὶ σύ με, δύςμορε, φεύγεις. 50  
 φεύγεις μακρόν, Ἄδωνι, καὶ ἔρχεται εἰς Ἀχέροντα  
 καὶ στρυγνὸν βασιλῆα καὶ ἄγριον· ἃ δὲ τάλαινα  
 ζῶα καὶ θεὸς ἔμμι, καὶ οὐ δύναμαί σε διώκειν.  
 λάμβανε, Περσεφόνα, τὸν ἔμὸν πόσιν· ἐσσί γὰρ αὐτᾶς  
 πολλὸν ἐμεῦ κρέσσω· τὸ δὲ πᾶν καλὸν ἐς σὲ καταρρεῖ. 55  
 εἰμί δ' ἐγὼ πανάποτμος, ἔχω δ' ἀκόρεστον ἀνίαν,  
 καὶ κλαίω τὸν Ἄδωνιν, ὃ μοι θάναε, καὶ σεσόβημαι.  
 θνάσκες, ὦ τριπόθατε πόθος δέ μοι ὡς ὄναρ ἔπτῃ  
 χήρα δ' ἃ Κυθέρεια, κενοὶ δ' ἀνὰ δάματ' Ἐρωτες.  
 σοὶ δ' ἄμα κεστός ὄλωλε. τί γάρ, τολμηρέ, κυναγεῖς ; 60  
 καλὸς ἐὼν τοσσοῦτον ἐμήναο θηρσί παλαίειν ;  
 ὦδ' ὀλοφύρατο Κύπρις· ἐπαιάζουσιν Ἐρωτες,  
 αἰαὶ τὰν Κυθέρειαν, ἀπώλετο καλὸς Ἄδωνις.  
 δάκρυν ἃ Παφία τόσσον χέει, ὅσσον Ἄδωνις  
 αἷμα χέει· τὰ δὲ πακτὰ ποτὶ χθονὶ γίγνεται ἄνθη, 65  
 αἷμα ῥόδον τίκτει, τὰ δὲ δάκρυα τὰν ἀνεμώνων.  
 Αἰιάζω τὸν Ἄδωνιν ἀπώλετο καλὸς Ἄδωνις.  
 μηκέτ' ἐνὶ δρυμοῖς τεὸν ἀνέρα μύρευο, Κύπρι.  
 οὐκ ἀγαθὰ στιβὰς ἔστιν Ἀδώνιδι φυλλὰς ἐρήμα·  
 λέκτρον ἔχει, Κυθέρεια, τὸ σὸν τόδε νεκρὸς Ἄδωνις. 70  
 καὶ νέκυς ὢν καλὸς ἔστι, καλὸς νέκυς, οἷα καθειδῶν.  
 κάτθεό νιν μαλακοῖς ἐνὶ φάρεσιν, οἷς ἐνίανεν,  
 τοῖς μετὰ σεῦ ἀνὰ νύκτα τὸν ἱερὸν ἕπνον ἐμίχθη,  
 παγχρῦσφ κλιντῆρι· ποθεῖ τοι στρυγνὸς Ἄδωνιν.  
 βάλλε δ' ἐνὶ στεφάνοισι καὶ ἄνθεσι πάντασ', ἵν' αὐτῶς, 75  
 ὡς τήνος τέθνακε, καὶ ἄνθεα πάντα μαρανθῆ.  
 ραῖνε δέ μιν Συρίοισιν ἀλειψασί, ραῖνε μύροισιν.  
 ὀλλύσθω μύρα πάντα· τὸ σὸν μύρον ὤλετ' Ἄδωνις.

κέκλιται ἄβρὸς Ἄδωνις ἐν εἵμασι πορφυρέοισιν  
 ἀμφὶ δέ μιν κλαίοντες ἀναστενάχουσιν Ἔρωτες, 80  
 κειράμενοι χαιίτας ἐπ' Ἀδώνιδι χῶ μὲν οἰστώσ,  
 ὃς δ' ἐπὶ τόξον ἔβαιν', ὃς δ' ἐπτέρυγισδε φαρέτραν,  
 χῶ μὲν ἔλυσε πέδιλον Ἀδώνιδος, οἱ δὲ λέβητι  
 χρυσεῖφ φορέοισιν ὕδωρ, ὃ δὲ μηρία λούει,  
 ὃς δ' ὄπιθεν πτερύγεσσι ἀναψύχει τὸν Ἄδωνιν. 85

Αἰαὶ τὰν Κυθήρειαν, ἐπαιάζουσιν Ἔρωτες.  
 ἔσβесе λαμπάδα πᾶσαν ἐπὶ φλιαῖς Ἱμέναιος,  
 καὶ στέφος ἐξεκέδασσε γαμήλιον οὐκέτι δ' Ἱμάν,  
 Ἱμᾶν οὐκέτ' ἄειδε εἶον μέλος, ἄδε δὲ αἰαί.  
 αἰαὶ καὶ τὸν Ἄδωνιν ἔτι πλέον ἢ Ἱμέναιος 90  
 αἱ Χάριτες κλαίοντι τὸν υἱέα τῷ Κινύραο,  
 ὦλετο καλὸς Ἄδωνις, ἐν ἀλλήλαισι λέγοισαι.  
 αἰαὶ δ' ὄξυ λέγοντι πολὺ πλέον ἢ τὴ Διώνα.  
 καὶ Μοῖσαι τὸν Ἄδωνιν ἀνακλαίουσιν Ἄδωνιν,  
 καὶ μιν ἐπαίδουσιν, ὃ δὲ σφίσιβ οὐκ ἐπακοῦει. 95  
 οὐ μὰν οὐκ ἐθέλει, Κῶρα δέ μιν οὐκ ἀπολύει.  
 λῆγε γόων Κυθήρεια, τοσήμερον ἴσχεο κομμῶν  
 δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦσαι,

ΜΟΣΧΟΥ.

Ἄ Κύπρις τὸν Ἔρωτα τὸν υἱέα μακρὸν ἐβώστρει  
 εἴ τις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἔρωτα,  
 δραπετίδας ἐμός ἐστιν ὁ μαντὰς γέρας ἐξεῖ.  
 μισθός τοι τὸ φίλαμα τὸ Κύπριδος· ἦν δ' ἀγάγης νιν,  
 οὐ γυμνὸν τὸ φίλαμα, τὴ δ', ὦ ξένε, καὶ πλέον ἐξεῖς. 5  
 ἔστι δ' ὁ παῖς περίσαμος, ἐν εἴκοσι πᾶσι μάθοις νιν.  
 χρώτα μὲν οὐ λευκός, πυρὶ δ' εἴκελος· ὄμματα δ' αὐτῷ  
 δριμύλα καὶ φλογόντα· κακαὶ φρένες, ἀδὺ λάλημα·  
 οὐ γὰρ ἴσον νοεῖ καὶ φθέγγεται· ὡς μέλι φωνά·

ἐν δὲ χολὰ νόος ἐστίν ἀνάμερος, ἠπεροπευτάς, 10  
 οὐδὲν ἀλαθείων, δόλιον βρέφος, ἄγρια παῖσδε.  
 εὐπλόκαμον τὸ κάρανον ἔχει δ' ἴταμόν τὸ πρόσωπον.  
 μικκύλα μὲν τήνω τὰ χερύδρια, μακρὰ δὲ βάλλει  
 βάλλει κῆς Ἀχέροντα καὶ Ἄιδεω βασιλῆα.  
 γυμνὸς μὲν τόγε σῶμα, νόος δέ οἱ ἐμπεπύκασται 15  
 καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλοτ' ἐπ' ἄλλως  
 ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλήγγχοις δὲ κάθηται  
 τόξον ἔχει μάλα βαιόν, ὑπὲρ τόξω δὲ βέλεμνον  
 τυτθὸν ἦπι βέλεμνον, ἐς αἰθέρα δ' ἄχρι φορεῖται.  
 καὶ χρύσειον περὶ νῶτα φαρέτριον ἔνδοθι δ' ἐντί 20  
 τοῖ πικροὶ κάλαμοι, τοῖς πολλὰκι κῆμὲ τιτρώσκει,  
 πάντα μὲν ἄγρια, πάντα πολὺ πλείον δὲ οἱ αὐτῶ  
 βαιὰ λαμπὰς εἰοῖσα, τῶ Ἄλιον αὐτὸν ἀναίθει.  
 ἦν τύγ' ἔλης τήνον, δῆσας ἄγε, μηδ' ἐλεήσης  
 κῆν ποτ' ἴδης κλαίοντα, φυλάσσεο μὴ σε πλανήσῃ. 25  
 κῆν γελῆ, τύ νιν ἔλκε· καὶ ἦν ἐθέλη σε φιλάσαι,  
 φεῦγε· κακὸν τὸ φίλαμα· τὰ χεῖλεα φάρμακόν ἐντι.  
 ἦν δὲ λέγῃ, λαβὲ ταῦτα, χαρίζομαι ὅσσα μοι ἔπλα,  
 μὴ τὸ θύγῃς, πλάνα δῶρα· τὰ γὰρ πυρὶ πάντα βέβαπται.

## PART II.

### IAMBIC POETS.

#### ΑΡΧΙΛΟΧΟΣ.

##### 1.

Ἄσπιδι μὲν Σάτων τις ἀγάλλεται, ἦν παρὰ θάμνῳ  
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.  
αὐτὸς δ' ἐξέφυγον θανάτου τέλος ἄσπις ἐκείνη  
ἔρρέτω ἐξαῦτις κτήσομαι οὐ κακίω.

##### 2.

Κήδεα μὲν στονόμεντα, Περικλέες οὔτε τις ἀστῶν  
μεμφόμενος θαλίης τέρψεται οὐδὲ πόλις.  
τοίους γὰρ κατὰ κύμα πολυφλοίσβοιο θαλάσσης  
ἔκλασεν, οἰδαλέους ἰσχομεν ἀμφ' ὀδύνη  
πνεύμονας· ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν, 5  
ὦ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν  
φάρμακον. ἄλλοτε δ' ἄλλος ἔχει τόδε νῦν μὲν ἐς ἡμέας  
ἐτράπεθ', αἱματόεν δ' ἔλκος ἀναστένομεν,  
ἐξαῦτις δ' ἐτέρους ἐπαμείψεται· ἀλλὰ τάχιστα  
τλήτε γυνακείον πένθος ἀπωσάμενοι. 10

##### 3.

Οὐ μοι τὰ Γύγῳ τοῦ πολυχρύσου μέλει,  
οὐδ' εἰλέ πῶ με ζῆλος, οὐδ' ἀγαλομαι  
θεῶν ἔργα, μεγάλης δ' οὐκ ἐρῶ τυραννίδος·  
ἀπόπροθεν γὰρ ἐστὶν ὀφθαλμῶν ἐμῶν.

## 4.

Τοῖς θεοῖς τίθει τὰ πάντα· πολλάκις μὲν ἐκ κακῶν  
 ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί·  
 πολλάκις δ' ἀνατρέπουσι, καὶ μάλ' εὖ βεβηκότας  
 ὑπτίους κλίνουσ'· ἔπειτα πολλὰ γίγνεται κακά,  
 καὶ βίου χρῆμῃ πλανᾶται καὶ νόου παρήγορος.

5

## 5.

Χρημάτων ἄελλπτον οὐδέν ἐστιν, οὐδ' ἀπώμοτον,  
 οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων  
 ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρίνας φάος  
 ἡλίου λάμποντος· ἕγρον δ' ἦλθ' ἐπ' ἀνθρώπους δέος.  
 ἐκ δὲ τοῦ οὐκ ἄπιστα πάντα κἀπίελλπτα γίγνεται  
 ἀνδράσιν μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαυμαζέτω,  
 μηδ' ἴν' ἂν δελφίσι θήρες ἀνταμείφονται νομόν  
 ἐνάλιον, καὶ σφιν θαλάσσης ἡχήμεντα κύματα  
 φίλτερ' ἠπείρου γένηται, τοῖσι δ' ἦ δύνειν ὄρος.

5

## 6.

Θυμέ, θυμή' ἀμηχάνοισι κήδεσιν κυκώμενε,  
 αἰνὰ δ' εὖ μένων ἀλέξου, προςβαλὼν ἐναντίον  
 στέρνον, ἐνδόκοισιν ἐχθρῶν πλησίον κατασταθείς  
 ἀσφαλῆως· καὶ μήτε νικῶν ἀμφάδην ἀγάλλου,  
 μηδὲ νικηθεὶς ἐν οἴκῳ καταπεσὼν ὀδύρευο.  
 ἀλλὰ χαρτοῖσιν τε χαῖρε, καὶ κακοῖσιν ἀσχάλα  
 μὴ λην· γίγνωσκε δ' οἶος ῥυσμὸς ἀνθρώπου ἔχει.

5

## 7.

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,  
 οὐδὲ βοστρήχοισι γαῦρον, οὐδ' ὑπεξυρημένον,  
 ἀλλὰ μοι μικρὸς τις εἴη, καὶ περὶ κνήμας ἰδεῖν  
 ῥαμβός, ἀσφαλῆως βεβηκώς, κἀπινώμασιν δασύς.

8.

Ἐρέω τιν' ὑμῖν αἶνον, ὦ Κηρυκίδη,  
 ἀχθυμένη σκυτάλη.  
 πίθηκος ἦει θηρίων ἀποκριθεὶς  
 μούνος ἀν' ἐσχατίην  
 τῷ δ' ἄρ' ἀλώπηξ κερδαλέη συνήντετο  
 πυκνὸν ἔχουσα νόον . . . .

9.

ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,  
 σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὄρας  
 λεωργὰ καὶ θεμιστά· σοὶ δὲ θηρίων  
 ὕβρις τε καὶ δίκη μέλει.

## ΣΙΜΩΝΙΔΟΥ ΑΜΟΡΓΙΝΟΥ.

1.

## Περὶ Γυναικῶν.

Χωρὶς γυναικὸς θεὸς ἐποίησεν νόον  
 τὰ πρῶτα. τὴν μὲν ἐξ ὑὸς τανύτριχος,  
 τῇ πάντ' ἀν' οἶκον βορβόρῳ πεφυρμένα  
 ἄκοσμα κείται. καὶ κυλινδείται χαμαί·  
 αὐτῇ δ' ἄλουτος ἀπλύτοις ἐν εἵμασιν  
 ἐν κοπρήσιν ἡμένη πιαίνεται. 5

Τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκε ἀλώπεκος  
 γυναικα, πάντων ἴδριν· οὐδέ μιν κακῶν  
 λέληθεν οὐδέν, οὐδὲ τῶν ἀμεινόνων.  
 τὸ μὲν γὰρ αὐτῶν εἶπε πολλάκις κακόν, 10  
 τὸ δ' ἐσθλόν· ὄργην δ' ἄλλοτ' ἀλλοίην ἔχει.

Τὴν δ' ἐκ κυνὸς λιτουργόν, αὐτομήτορα,

ἢ πάντ' ἀκούσαι, πάντα δ' εἶδέναι θέλει,  
 πάντη δὲ παπταίνουσα καὶ πλανωμένη  
 λέλληκεν, ἦν καὶ μηδὲν ἀνθρώπων ὄρα. 15.  
 παύσειε δ' ἄν μιν οὐτ' ἀπειλήσας ἀνὴρ,  
 οὐδ' εἰ χολωθεὶς ἐξαράξειεν λίθῳ  
 ὀδόντας, οὐδ' ἄν μειλίχως μυθεύμενος,  
 οὐδ' εἰ παρὰ ξείνοισιν ἡμένη τύχῃ  
 ἀλλ' ἐμπεδῶς ἀπρηκτον αὐοὴν ἔχει. 20

Τὴν δὲ πλάσαντες γῆνῃν Ὀλύμπιοι  
 ἔδωκαν ἀνδρὶ πηρόν οὔτε γὰρ κακόν  
 οὐτ' ἐσθλόν οὐδὲν οἶδε τοιαύτη γυνή  
 ἔργον δὲ μῦθῳ, ἐσθίειν, ἐπίσταται  
 κοῦτ', ἄν κακὸν χειμῶνα ποιῆση θεός, 25  
 ῥιγῶσα, δίφρον ἄσσον ἔλκεται πυρός.

Τὴν δ' ἐκ θαλάσσης, ἢ δὴ ἐν φρεσὶν νοεῖ  
 τὴν μὲν γελᾷ τε καὶ γέγηθεν ἡμέρην,  
 ἐπαινέσει μιν ξείνος ἐν δόμοις ἰδὼν  
 "Οὐκ ἔστιν ἄλλη τῆσδε λωτῶν γυνή 30  
 ἐν πᾶσι ἀνθρώποισιν, οὐδὲ καλλίων."  
 τὴν δ', οὐκ ἀνεκτὸς οὐδ' ἐν ὀφθαλμοῖς ἰδεῖν  
 οὐτ' ἄσσον ἐλθεῖν, ἀλλὰ μαινεται τότε  
 ἄπλητον, ὥσπερ ἀμφὶ τέκνοισιν κύων.

ἀμείλιχος δὲ πᾶσι κάποθυμῆ  
 ἐχθροῖσιν ἴσα καὶ φίλοισι γίνεται. 35  
 ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς  
 ἔστηκ' ἀπήμων, χάρμα ναύτησιν μέγα,  
 θέρεος ἐν ὄρῃ, πολλάκις δὲ μαινεται  
 βαρुकτύποισι κύμασιν φορευμένη 40  
 ταύτη μάλιστ' ἔοικε τοιαύτη γυνή  
 ὄργῃν φυγῆν τε πόντου ἀλλοίην ἔχει.

Τὴν δ' ἐκ τε σποδεῆς καὶ παλιντριβέος ὄνου,  
 ἢ σὺν τ' ἀνάγκῃ, σὺν τ' ἐνιπήσι μόγῃς  
 ἔερξεν ὦν ἅπαντα, καὶ ποιήσατο 45  
 ἀρεστά· τόφρα δ' ἐσθίει μὲν ἐν μυχῶ

προυῖξ, προῆμαρ, ἐσθίει δ' ἐπ' ἐσχάρη·  
ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον  
ἐλθόνθ' ἑταίρον ὄντινοῦν ἐδέξατο.

Τὴν δ' ἐκ γαλήης, δύστηνον οἰζυρὸν γένος. 50

κεῖνη γὰρ οὐ τι καλὸν οὐδ' ἐπίμερον  
πρόσεστιν, οὐδὲ τερπνόν, οὐδ' ἐράσμιον  
εὐνῆς δ' ἀδηνῆς ἐστὶν ἀφροδίτης,  
τὸν δ' ἄνδρα τὸν παρόντα ναυσίη διδοῖ·  
κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά, 55  
ἄθυστα δ' ἱρὰ πολλαίκις κατεσθίει.

Τὴν δ' ἵππος ἀβρῆ χαιτήεσσ' ἐγείνατο,  
ἢ δούλι' ἔργα καὶ δύνη περιτρέπει

κοῦτ' ἂν μύλης ψαύσειεν, οὔτε κόσκινον  
ἄρειεν, οὔτε κόπρον ἐξ οἴκου βάλαι, 60

οὔτε πρὸς ἵπνόν, ἀσβδλην ἀλευμένη,  
ἴζοιτ', ἀνάγκη δ' ἄνδρα ποιεῖται φίλον.  
λούται δὲ πάσης ἡμέρης ἄπο ῥύπον  
δίς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται·  
αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ, 65  
βαθεῖαν, ἀνθέμοισιν ἐσκιασμένην.

καλὸν μὲν ὦν θέημα τοιαύτη γυνή  
ἄλλοισιν τῷ δ' ἔχοντι γίνεται κακόν,  
ἦν μή τις ἢ τύραννος, ἢ σκηπτούχος ἦ,  
ὅστις τοιούτοις θυμὸν ἀγλαΐζεται. 70

Τὴν δ' ἐκ πιθήκου τοῦτο δὴ διακριδόν  
Ζεὺς ἀνδράσιν μέγιστον ὤπασεν κακόν.  
αἰσχιστα μὲν πρόσωπα τοιαύτη γυνή  
εἴσω δι' ἄστεος πᾶσιν ἀνθρώποις γέλωσ.  
ἐπ' ἀνχένα βραχεῖα κινεῖται μόγις, 75  
ἄπυργος, ἀυτόκωλος. ἂ τάλας ἀνήρ  
ὅστις κακὸν τοιοῦτον ἀγκαλίζεται.

δῆνεα δὲ πάντα καὶ τρόπους ἐπίσταται,  
ὥσπερ πίθηκος, οὐδέ οἱ γέλωσ μέλει.  
οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦθ' ὄρα 80



καὶ τοῦτο πᾶσαν ἡμέρην βουλευέται,  
δικῶς τι, χῶς μέγιστον, ἔρξειεν κακόν.

Τὴν δ' ἐκ μέλισσης τὴν τίς εὐτυχεῖ λαβών.  
κέλη γὰρ οἷη μῶμος οὐ προσίζανει  
θάλλει δ' ὑπ' αὐτῆς κἀπαέξεται βλος, 85  
φίλη δὲ σὺν φιλεῖντι γηράσκει πόσει,  
τεκοῦσα καλὸν κοῖνομάκλυτον γένος·  
κἀριπρεπῆς μὲν ἐν γυναιξὶ γίγνεται  
πάσησι, θείη δ' ἀμφιδέδρομεν χάρις  
οὐδ' ἐν γυναιξὶν ἤδεται καθημένη, 90  
δικου λέγουσι ἀφροδισίους λόγους.  
τοίας γυναικας ἀνδράσιω χαρίζεται  
Ζεὺς τὰς ἀρίστας, καὶ πολυφραδεστάτας.

Τὰ δ' ἄλλα φύλα ταῦτα μηχανῆ Διὸς  
ἔστιν τε πάντα, καὶ παρ' ἀνδράσιω μένει, 95  
Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
γυναικας ἦν τι καὶ δοκῶσιω ὠφελεῖν,  
ἔχοντί τῃ μάλιστα γίγνεται κακόν.  
οὐ γὰρ κοτ' εὐφρων ἡμέρην διέρχεται  
ἅπασαν, ὅστις σὺν γυναικὶ πέλεται 100  
οὐδ' αἶψα λιμὸν οἰκῆς ἀπώσεται,  
ἐχθρὸν συνοικητήρα, δυσμενέα θεόν.  
ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῆ  
κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἀνθρώπου χάριω,  
εὐρούσα μῶμον ἐς μάχην κορύσσεται, 105  
δικου γυνὴ γὰρ ἔστιν, οὐδ' ἐς οἰκὴν  
ξείνου μολόντα προφρόνως δεχόλατο.  
ἦτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,  
αὕτη μέγιστα τυγχάνει λωβωμένη.  
κεχηνόςτος γὰρ ἀνδρός-οὐ δὲ γελίτους 110  
χαίρουσ' ὄρωντες καὶ τόν, ὡς ἀμαρτάνει.  
τὴν ἦν δ' ἕκαστος αἰνέσει μεμνημένος  
γυναικα, τὴν δὲ τοῦτέρου μωμῆσεται  
ἴσῃν δ' ἔχοντες μοῖραν οὐ γινώσκομεν.

Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
καὶ δεσμὸν ἀμφέθηκεν ἄρρηκτον πέδη,  
ἔξ οὗ τε τοὺς μὲν Ἄϊδος ἐδέξατο  
γυναικὸς εἴνεκ' ἀμφιδηριωμένους. 115

## 2.

᾽Ω παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκυτος  
πάντων ὅσ' ἔστι, καὶ τίθησ' ὄπη θέλει.  
νόος δ' οὐκ ἔπ' ἀνθρώποισιν ἀλλ' ἐφήμεροι  
αἰ βροτοὶ δὴ ζῶμεν, οὐδὲν εἰδότες  
ὄπως ἕκαστον ἐκτελευτήσει θεός. 5  
ἐλπίς δὲ πάντας κάπιπειθειη τρέφει  
ἄρρηκτον ὀρμαίνοντας. οἱ μὲν ἡμέρην  
μένουσιν ἐλθεῖν, οἱ δ' ἐτέων περιτροπᾶς.  
νέωτα δ' οὐδεὶς ὅστις οὐ δοκέει βροτῶν  
πλούτῳ τε κάγαθοῖσιν ἕξεσθαι φίλος 10  
φθάνει δὲ τὸν μὲν γήρας ἄζηλον λαβόν,  
πρὶν τέρμ' ἵκηται τοὺς δὲ δύστηνοι νόσοι  
φθείρουσι θνητῶν τοὺς δ' Ἄρει δεδμημένους  
πέμπει μελαίνης Ἄϊδος ὑπὸ χθονός 15  
οἱ δ' ἐν θαλάσῃ, λαίλαπι κλονεῦμενοι  
καὶ κύμασιν πολλοῖσι πορφυρέης ἁλός  
ἰνήσκουσιν εἴτ' ἂν μὴ δυησῶνται ζῶειν,  
οἷδ' ἀγχόνην ἤψαντο δυστήνῳ μόρῳ,  
καὶτάγρετοι λείπουσιν ἡλίου φάος. 20  
οὕτω κακῶν ἄπ' οὐδέν' ἀλλὰ μυρία  
βροτοῖσι κῆρες, κἀνεπίφραστοι δῦαι,  
καὶ πήματ' ἐστίν' εἰ δ' ἐμοὶ πιθοῖατο,  
οὐκ ἂν κακῶν ἐρῶμεν, οὐδ' ἐν ἀλγεσι  
κακοῖς ἔχοντες θυμὸν αἰκίζοίμεθα.

## ΙΠΠΩΝΑΚΤΟΣ.

## 1.

Ἐρμῆ, φίλ' Ἐρμῆ, Μαιαδεῦ, Κυλλήνρει,  
ἐπεύχομαί τοι, κάρτα γὰρ κακῶς βροτῶ.

.....  
δὸς χλαῖναν Ἴππώνακτι καὶ κυπασσίσκον  
καὶ σαμβάλισκα κάσκέρισκα καὶ χρυσοῦ  
στατήρας ἐξήκοντα τοῦτέρου τοίχου.

.....  
ἐμοὶ γὰρ οὐκ ἔδωκας οὔτε τὰν χλαῖναν  
δασείαν, ἐν χειμῶνι φάρμακον βήγους,  
οὔτ' ἀσκήρησι τοὺς πόδας δασείησιν  
ἐκρυψας, ὡς μή μοι χίμετλα ῥήγνυται.

## 2.

Δύ ἡμέραι γυναικὸς εἰσὶν ἦδισται,  
ὅταν γαμῆ τις κάκφερη τεθηκυῖαν.

## 3.

Ὁ μὲν γὰρ αὐτῶν ἡσυχῆ τε καὶ ῥύδη  
θύνων τε καὶ μυττωτὸν ἡμέρας πάσας  
δαινύμενος, ὥσπερ Λαμψακηνὸς εἰνούχος,  
κατέφαγε δὴ τὸν κλήρον ὥστε χρηὶ σκάπτειν  
πέτρας τ' ὀρείας, σὺκα μέτριά τε τρώγειν  
καὶ κριθῶν κόλλικα, δούλιον χόρτον.

## 4.

Γάμος κράτιστός ἐστιν ἀνδρὶ σάφρονι,  
τρόπον γυναικὸς χρηστὸν ἔνδον λαμβάνειν.  
αὕτη γὰρ ἡ προῖξ οἰκίην σώζει μόνη.

## 5.

Μούσά μοι Εὐρυμεδοντιάδα, τὴν ποιτοχάρυβδι,  
τὴν ἐγγαστριμάχαιραν, δς ἐσθίει οὐ κατὰ κόσμον,  
ἐννεφ' ὅπως ψηφίδι κακῇ κακὸν οἶτον ὀληται,  
βουλή δημοσὴ παρὰ θιν' ἀλὸς ἀτρυγέτιο.

## ΑΝΑΝΙΟΥ.

Εἴ τις καθείρξαι χρυσὸν ἐν δόμοις πολλῶν  
καὶ σῦκα βαιὰ καὶ δὺ ἢ τρεῖς ἀνθρώπους,  
γυνοῖα χ' ὅσον τὰ σῦκα τοῦ χρυσοῦ κρέσσω.

## ΦΟΙΝΙΚΟΣ.

## 1.

Ἐσθλοί, κορώνη χεῖρα πρόσδοτε κριθέων  
τῇ παιδί τὰ πῶλλον, ἢ λέκος πυρῶν,  
ἢ ἄρτον ἢ ἡμαιοθον ἢ ὅ τι τις χρῆζει  
δότ', ὠγαθοί, τι τῶν ἕκαστος ἐν χερσίν  
ἔχει κορώνη χάλα λήψεται χόνδρον. 5  
φιλεῖ γὰρ αὕτη πάγχυ ταῦτα δαίνυσθαι.  
ὁ νῦν ἄλλας δαὸς αὐθι κηρίον δώσει.  
ὦ παῖ, θύρην ἀγκλινε. Πλούτος ἤκουσε,  
καὶ τῇ κορώνη παρθένος φέρει σῦκα.  
θεοί, γένοιτο πάντ' ἄμεμπτος ἢ κούρη, 10  
κάφνειον ἄνδρα κῶνομαστὸν ἐξεύροι  
καὶ τῷ γέροντι πατρὶ κούρον εἰς χεῖρας  
καὶ μητρὶ κούρην εἰς τὰ γούνα κατθέη,  
θάλος, τρέφειν γυναῖκα τοῖς κασυγήτοις.

ἐγὼ δ' ὄπου πόδες φέρουσιν ὀφθαλμοῖς 15  
 ἀμείβομαι Μούσαισι, πρὸς θύρας ἄδων  
 καὶ δόντι καὶ μὴ δόντι πλείονα τῶν γ' ἐώ.

ἄλλ', ὦγαθοί, ἴπορέξαθ' ὦν μυχὸς πλουτεῖ  
 δάμου. δὸς ὠναξ καὶ σὺ πολλά μοι νύμφη. 20  
 νόμος κορώνη χεῖρα δοῦν ἐπαιτούση.  
 εἰδὼς τοιαῦτα δὸς τι, καὶ καταχρήσει.

## 2.

Ἄνηρ Νίνος τις ἐγένεθ', ὡς ἐγὼ κλύω,  
 Ἀσσύριος ὅστις εἶχε χρυσοῦ πόντου  
 καὶ τᾶλλα πολλῶ πλέονα Κασπίης ψάμμον  
 ὃς οὐκ ἴδ' ἀστέρ', οὐδ' ἰδὼν ἐδίξητο, 5  
 οὐ παρὰ μάγοισι πῦρ ἱερὸν ἀνέστησεν,  
 ὥσπερ νόμος, ῥάβδοισι τοῦ θεοῦ ψαύων  
 οὐ μυθιήτης, οὐ δικασπὸλος κείνος,  
 οὐ λεωλογεῖν ἐμάνθαν', οὐκ ἀμυθρήσαι  
 ἀλλ' ἦν ἄριστος ἐσθλίου τε καὶ πίνειν 10  
 κήρᾶν, τὰ δ' ἄλλα πάντα κατὰ πετρῶν ὄθει.  
 ὡς δ' ἀπέθαν' ὠνήρ, πᾶσι κατέλιπεν ῥήσιν,  
 ὅκου Νίνος νῦν ἐστι καὶ τὸ σῆμ' ἄδει  
 "Ἄκουσον, εἴτ' Ἀσσύριος, εἴτε καὶ Μῆδος  
 εἷς, ἢ Κόραξος, ἢ πὸ τῶν ἄνω λιμνῶν 15  
 Ἴνδὸς κομητής· οὐ γὰρ ἀλλὰ κηρύσσω  
 ἐγὼ Νίνος πάλαι ποκ' ἐγενόμην πνεῦμα,  
 νῦν δ' οὐκέτ' οὐδέν, ἀλλὰ γῆ πεπολήμαι  
 ἔχω δ' ὀκόσον ἔδαισα χῶκόσ' ἦεῖσα,  
 . . . . . χῶκόσ' ἠράσθην.  
 τὰ δ' ἄλβι' ἡμέων δῆϊοι συνελθόντες 20  
 φέρουσιν, ὥσπερ ὠμόν ἔριφον αἰ Βάκχαι.  
 ἐγὼ δ' ἐς Ἄιδην οὔτε χρυσοῦν οὐθ' ἵππου  
 οὔτ' ἀργυρῆν ἄμαξαν ὠχόμην ἐλκων  
 σποδὸς δὲ πολλή χῶ μιτρηφόρος κείμαι."

## ΠΑΡΜΕΝΩΝΟΣ.

Ἄνῆρ γὰρ ἔλκων οἶνον ὡς ὕδωρ ἵππος  
 Σκυθιστὶ φωνεῖ, οὐδὲ κόππα γυγνώσκων  
 κείται δ' ἀναυδος ἐν πῖθῳ κολυμβήσας,  
 κάθυπνος, ὡς μήκωνα φάρμακον πίνων.

## ΕΡΜΕΙΟΥ.

## 1.

Ἀκούσατ', ὦ στῶακες, ἔμποροι λήρου,  
 λόγων ὑποκριτῆρες, οἳ μόνοι πάντα  
 τὰν τοῖς πῖναξι, πρὶν τι τῶ σοφῷ δοῦναι,  
 αὐτοὶ καταρροφεῖτε, καὶθ ἀλίσκεσθε  
 ἐναντία πρᾶσσοντες οἷς τραγωδεῖτε.

## ΗΡΩΔΟΥ.

## 1.

Μὴ δὴ, κόρη, τὴν τὴν χολὴν ἐπὶ ῥίνας  
 ἔχ' εὐθύς, ἦν τι ῥήμα μὴ σοφὸν πεύθη.  
 γυναικός ἐστι κρηγύης φέρειν πάντα.

## 2.

Ἐπὴν τὸν ἐξηκοστὸν ἥλιον κάμψης,  
 ὦ Γρύλλε, Γρύλλε, θνήσκε καὶ τέφρη γέγενε  
 ὡς τυφλὸς οὐκέκεινα τοῦ βίου καμπτήρ·  
 ἤδη γὰρ αὐγὴ τῆς ζωῆς ἀπήμβλυνται.

## PART III.

### MELIC POETS.

#### ΑΔΚΜΑΝΟΣ.

1.

*Μῶσ' ἄγε, Μῶσα λήγεια,  
πολυμελὲς ἀοιδᾶς μέλος  
νεωχμὸν ἄρχε παρσένοις ἀείδεν.*

2.

*Οὐ μ' ἔτι, παρθενικαὶ μελιγάρυες ἱερόφωνοι,  
γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἴην,  
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσσι ποτῆται  
νηδεὲς ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος ὄρνις.*

3.

*Εὐδουσι δ' ὄρέων κορυφαί τε καὶ φάραγγες,  
πρώονές τε καὶ χαράδραι,  
φύλλα τε ἔρπετά θ' ὅσσα τρέφει μέλαινα γαῖα,  
θῆρές τ' ὄρεσκῆροι,  
καὶ γένος μελισσῶν,  
καὶ κνώδαλ' ἐν βένθεσι πορφυρέης ἁλός·  
εὐδουσι δ' οἰωνῶν  
φῦλα ταυνοπτερίγων.*

## 4.

Πολλάκι δ' ἐν κορυφαῖς ὄρέων, δικά  
 θεοῖσιν ἄδη πολύφανος ἑορτά,  
 χρύσειον ἄγγος ἔχοισα μέγαν σκύφον,  
 οἰά τε ποιμένες ἄνδρες ἔχουσιν,  
 χερσὶ λεόντειον γάλα θεύσα  
 τυρὸν ἐτύρησας μέγαν ἄτρυφον  
 ἀργυρέον τε.

## 5.

Καὶ ποκά τοι δώσω τρίποδος κύτος,  
 ὃ κ' ἔνι . . . . . λέ' ἀγέλης  
 ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος  
 ἔτνεος, οἶον ὁ παμφάγος Ἄλκιμᾶν  
 ἠράσθη χλιερὸν πεδὰ τὰς τροπᾶς  
 οὔτι γὰρ ἦν τετυγμένον ἔσθαι,  
 ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,  
 ζατεύει.

## 6.

Τοῦθ' ἀδεῶν Μωσαῖν ἔδειξεν  
 δῶρον μάκαιρα παρθένων  
 ἁ ξανθὰ Μεγαλοστράτα.

## ΑΛΚΑΙΙΟΤ.

## 1.

Μαρμαίρει δὲ μέγας δόμος χάλκῳ παῖσα δ' Ἄρη  
 κεκόσμηται στέγα  
 λάμπραισιν κύνιασι, καττᾶν λεῦκοι καθήπερθεν  
 ἵππιοι λόφοι



νεύουσιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκισαι δὲ  
 πασσάλοις  
 κρύπτουσιν περικείμεναι λάμπραι κνάμιδες, ἄρκος  
 ἰσχύρω βέλεως,  
 θώρακές τε νέω λίνω, κίλιαι τε καὶ ἄσπιδες βεβλή-  
 μεναι·  
 πὰρ δὲ Χαλκίδικαι σπάθαι, πὰρ δὲ ζώματα πόλλα  
 καὶ κυπάσσιδες,  
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρῶτιστ' ὑπὰ Φέργου  
 ἔσταμεν τόδε.

## 2.

Ἄσυνέτην καὶ τῶν ἀνέμων στάσιν  
 τὸ μὲν γὰρ ἔνθεν κύμα κυλίνδεται,  
 τὸ δ' ἔνθεν ἄμμες δ' ὄν τὸ μέσσου  
 νῆϊ φορήμεθα σὺν μελαιναῖ,  
 χεῖμωνι μόχθεντες μεγάλῳ μάλα·  
 περ μὲν γὰρ ἄντλος ἰστοπέδαυ ἔχει,  
 λαίφος δὲ πᾶν ζάδηλον ἤδη,  
 καὶ λάκιδες μέγαλαι κατ' αὐτο.  
 χόλαισι δ' ἄγκυραι —

. . . . .  
 τὸ δηῦτε κύμα τῷ προτέρῳ νέου  
 στοίχει, παρέξει δ' ἄμμι πόνου πόλυν  
 ἄντλην, ἐπεὶ κε νῆος ἔμβη.

## 3.

Ἦτοι μὲν ὁ Ζεὺς, ἐκ δ' ὀράνω μέγας  
 χεῖμων, πεπάγαισιν δ' ὑδάτων ῥοαί  
 . . . . .  
 κάββαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεις  
 πῦρ, ἐν δὲ κίρραις οἶνον ἀφειδέως  
 μέλιχρον, αὐτὰρ ἀμφὶ κόρσα  
 μάλθακον ἀμφι(τίθη) γνόφαλλον.

## 4.

Οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην  
 προκόψομεν γὰρ οὔδεν ἀσάμενοι,  
 ᾧ Βύκχι, φάρμακον δ' ἄριστον  
 οἶνον ἐνεικαμένους μεθύσθην.

## 5.

Πίνωμεν τί τὰ λύχν' ὀμμένομεν δάκτυλος ἄμερα·  
 καδ' ἄερρε κυλίχλαις μεγάλαις, αἷτα ποικίλαις.  
 οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα  
 ἀνθρώποισιν ἔδωκ'. ἔγχευε κίρραις ἓνα καὶ δύο  
 πλέαις κακ κεφάλαις· ἃ δ' ἑτέρα τὰν ἑτέραν κύλιξ  
 ὠθήτω.

## ΣΑΠΦΟΥΣ.

## 1.

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,  
 παῖ Δίος δολόπλοκε, λίσσομαί σε,  
 μή μ' ἄσαισι μηδ' ὀνίαισι δάμνα,  
 πότνια, θῦμον.  
 ἀλλὰ τυῖδ' ἔλθ', αἶ ποτα κατέρωτα 5  
 τὰς ἔμας αἴδως ἀτοῖσα πῆλυι  
 ἔκλυες, πάτρος δὲ δόμον λίποισα  
 χρύσιον ἦλθες  
 ἄρμ' ὑπαζεύξαισα· κάλοι δέ σ' ἄγον 10  
 ᾠκεες στρουθοὶ περὶ γᾶς μελαίνας,  
 πύκνα δίνεντες πτέρ' ἀπ' ὠράνω αἰθε-  
 ρος διὰ μέσσω  
 αἶψα δ' ἐξίκοντο· τὸ δ', ᾧ μάκαιρα,  
 μεδιάσαισ' ἀθανάτω πρόσωπφ.

ἤρε', ὅττι δηῦτε πέπουθα, κῶττι  
 δηῦτε κάλημι,  
 κῶττ' ἔμφ' μάλιστα θέλω γένεσθαι  
 μαινόλα θυμῷ· τίνα δηῦτε πείθω  
 μῆ' ἰσάλην εἰς σὰν φιλότατα; τίς σ', ὦ  
 Ψάπφ', ἀδικήει; 20  
 καὶ γὰρ αἰ φεύγει, ταχέως διώξει,  
 αἰ δὲ δῶρα μῆ' δέκετ', ἀλλὰ δώσει,  
 αἰ δὲ μῆ' φίλει, ταχέως φιλήσει  
 κωὺκ ἐθέλοισα.  
 ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λύσον 25  
 ἐκ μεριμνᾶν, ὅσσα δέ μοι τέλεσσαι  
 θῦμος ἱμέρρει, τέλεσον, σὺ δ' αὐτὰ  
 σύμμαχος ἔσσο.

## 2.

Φαίνεται μοι κῆνος ἴσος θεοῖσιν  
 ἔμμεν' ὦνηρ, ὅττις ἐναντίον· τοι  
 ἰσδάνει καὶ πλάσιον ἄδου φωνεί-  
 σας ὑπακούει  
 καὶ γελαίσας ἱμέροεν τό μοι μάν 5  
 καρδίαν ἐν στήθεσιν ἐπτόασεν.  
 ὡς σε γὰρ εἶδω, βροχέως με φώνας  
 οὔδεν ἔτ' εἴκει  
 ἀλλὰ καμὲν γλῶσσο φέαιγε, λέπτον δ'  
 αὐτίκα χρών πῦρ ὑπαδεδρόμακεν, 10  
 ὑππάτεσσι δ' οὔδεν ὀρημ', ἐπιρρόμ-  
 βεισι δ' ἄκουαι.  
 ἂ δὲ μ' ἔδρωσ' κακχέεται, τρόμος δέ  
 παῖσαν ἀγρει, χλωροτέρα δὲ ποίας  
 ἔμμι, τεθνάκην δ' ὀλίγω' πιδεύημι 15  
 φαίνομαι ἄλλα.

• • • • •

3.

Καρθάνοισα δὲ κείσσαι, οὐδ' ἔτι τις μναμοσύνα σέθεν  
 ἔσσειτ' οὐδέποτ' εἰς ὕστερον οὐ γὰρ πεδέχεις βρόδων  
 τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κῆν Ἄϊδα δόμοις  
 φοιτάσεις πεδ' ἀμαύρων νεκῶν ἐκπεποταμένα.

4.

Ἴψοι δὴ τὸ μέλαθρον (Ἰμήναον) ἀέρρετε τέκτυνες  
 ἄνδρες, (Ἰμήναον).  
 γάμβρος ἐσέρχεται Ἴσος Ἄρηϊ . . . . .  
 . . ἄνδρος μεγάλῳ πόλλῳ μείζων . . . . .  
 πέρροχος ὡς ὄτ' αἰοῖδος ὁ Λέσβιος ἀλλοδάποισιν.  
 . . . . .  
 οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρω ἐπ' ὕσδφ,  
 ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπης,  
 οὐ μὰν ἐκλελάθοντ' ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι.

5.

Ἄστερες μὲν ἀμφὶ κάλαν σελάναν  
 ἀψ' ἀποκρύπτουσι φάεννον εἶδος,  
 ὄπποτα πλήθοισα μάλιστα λάμπη  
 γᾶν (ἐπὶ παῖσαν).

ΗΡΙΝΝΗΣ.

1.

Δέξ' ἀταλᾶν χειρῶν τάδε γράμματα, λῆστε Προμαθεῦ  
 ἔντι καὶ ἄνθρωποι τὴν ὁμαλοὶ σοφίαν  
 ταύταν γοῦν ἐτύμως τὰν παρθένον ὄστις ἔγραψεν,  
 αἰε' αὐδὰν ποτέθηκ', ἧς κ' Ἀγαθαρχίς ὄλα.

## 2.

Νύμφας Βαυκίδος ἐμμί πολυκλαύταν δὲ παρέρπων  
 στάλαν, τῷ κατὰ γῆς τοῦτο λέγοις Ἄϊδα·  
 “ Βάσκανος ἔσσι, Ἄϊδα” τὰ δέ τοι καλὰ σάμαθ' ὁρῶντι  
 ὠμοστάταν Βαυκοῦς ἀγγελέοντι τύχαν,  
 ὡς τὰν παῖδ', Ἰμέβαιος ἐφ' αἷς ἀεῖδετο πεύκαις,  
 ταῖσδ' ἐπὶ καδευτὰς ἔφλεγε πυρκαϊᾶ·  
 καὶ σὺ μὲν, ὦ Ἰμέβαιε, γάμων μολπαῖαν αἰοιδᾶν  
 ἐς θρηνῶν γοερῶν φθέγμα μεθηρημόσασο.

## ΣΤΗΣΙΧΟΡΟΥ.

## 1.

Ἄελιος δ' Ἰπεριονίδας δέπας ἐσκατέβαινε  
 χρύσειον, ὄφρα δι' Ὀκεανοῖο περάσας  
 ἀφίκηθ' ἱεῖρας ποτὶ βένθεα νυκτὸς ἐρεμνᾶς  
 ποτὶ ματέρα κουριδίαν τ' ἄλοχον  
 παιδᾶς τε φίλους· ὁ δ' ἐς ἄλλος ἔβα  
 δάφνασι κατὰσκιον ποσσὶ πάϊς Διός.

## 2.

Οὐκ ἔστι ἔτυμος λόγος οὗτος·  
 οὐδ' ἔβας ἐν νηυσὶν εὖσσέλμοις  
 οὐδ' ἴκεο πέργαμα Τροίας.

## 3.

Μοῦσα, σὺ μὲν πολέμους, ἀπωσαμένη μετ' ἐμοῦ  
 τοῦ φίλου χόρευσον  
 κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας  
 καὶ θαλίαις μακάρων· σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει.

ΙΒΥΚΟΥ.

1.

Ἦρι μὲν αἴ τε Κυδώνιαι μηλίδες ἀρδόμεναι ῥοῶν      Στρ.  
 ἐκ ποταμῶν, ἵνα παρθένων κήπος ἀκήρατος,  
 αἴ τ' οἴνανθίδες αὐξόμεναι σκιεροῖσιν ὑφ' ἔρνεσιν  
 οἴναρέοις θαλέθοισιν, ἐμοὶ δ' Ἔρος

οὐδεμίαν κατάκοιτος ὄραν, ἄθ' ὑπὸ στεροπαῦς φλέγων ἄντ.  
 Θρηϊκίος Βορέας, ἀύσων παρὰ Κύπριδος,  
 ἀζαλέαις μανίαισιν ἐρεμνὸς ἀθαμβέσι καρτερῶς  
 παιδὸθεν ἔφλασε ἡμετέρας φρένας.

2.

Ἔρος αὐτὲ με κυανέοισιν ὑπὸ βλεφάροις  
 τακέρ' ὄμμασι δερκόμενος  
 κηλήμασι παντοδαποῖς ἐς ἄπειρα  
 δίκτυα Κύπριδος βάλλει  
 ἢ μὰν τρομέω νιν ἐπερχόμενον,  
 ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γῆραι  
 ἀέκων συν ὄχεσφι θοοῖς ἐς ἀμίλλαν ἔβα.

ΑΝΑΚΡΕΟΝΤΟΣ.

1.

Γουνοῦμαί σ', ἐλαφηβόλε,  
 ξανθὴ παῖ Διός, ἀγρίων  
 δέσπων Ἄρτεμι θηρῶν

ἴκου νῦν ἐπὶ Ληθαίου  
δίνησι, θρασυκαρδίων δ'  
ἀνδρῶν ἐγκαθόρα πόλιν  
χαίρουσ'· οὐ γὰρ ἀνημέρους  
ποιμαίνεις πολήτας.

5

## 2.

ᾠναξ, ᾧ δαμάλης Ἔρωσ  
καὶ Νύμφαι κυανώπιδες  
πορφυρέη τ' Ἀφροδίτη  
συμπαίζουσιν ἐπιστρέφει δ'  
ὑψηλῶν κορυφὰς ὄρεων,  
γονινοῦμαί σε· σὺ δ' εὐμενής  
ἔλθ' ἡμῖν, κεχαρισμένης δ'  
εὐχολῆς ἐπακούειν.  
Κλευβούλῃ δ' ἀγαθὸς γένου  
σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',  
ὦ Δεῦνυσε, δέχεσθαι.

5

## 3.

Σφαίρη δητῆ με πορφυρέη  
βάλλων χρυσοκόμης Ἔρωσ  
νήμι ποικιλοσαμβάλῃ  
συμπαίξειν προκαλεῖται·  
ἢ δ', ἐστὶν γὰρ ἐπ' εὐκτίτου  
Λέσβου, τὴν μὲν ἐμὴν κόμην,  
λευκὴ γάρ, καταμέμφεται,  
πρὸς δ' ἄλλον τινὰ χάσκει.

## 4.

Ποιοὶ μὲν ἡμῖν ἤδη κρόταφοι κάρη τε λευκόν,  
χαρίεσσα δ' οὐκέθ' ἤβη πάρα, γηραλέοι δ' ὀδόντες.  
γλυκεροῦ δ' οὐκέτι πολλὸς βιότου χρόνος λείπεται·  
διὰ ταῦτ' ἀνασταλίζω, θαμὰ Τάρταρον δεδοικώς.

Ἴδδew γάρ ἐστι δεινὸς μυχός, ἀργαλέη δ' ἐς αἰτόν  
κάθοδος· καὶ γὰρ ἔτοιμον καταβιάτι μὴ ἀναβῆναι.

## 5.

Φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ,  
φέρε δ' ἀνθεμειντας ἡμῖν  
στεφάνους, ἔνεικον, ὡς δὴ  
πρὸς Ἑρωτα πυκταλίζω.

## 6.

Φέρ' ὕδωρ, φέρ' οἶνον  
μέθυσόν με καὶ καρῶσον  
τὸ ποτήριον λέγει μοι,  
ποδαπόν με δεῖ γενέσθαι.

## 7.

Ἄγε δὴ, φέρ' ἡμῖν, ὦ παῖ,  
κελέβην, ὄκως ἄμυστιν  
προπίω, τὰ μὲν δέκ' ἐγγέας  
ὑδατος, τὰ πέντε δ' οἶνου  
κυάθους, ὡς ἀνυβριστί  
ἀνὰ δηῖτε βασσαρήσω.

5

. . . . .  
. . . . .

Ἄγε δηῖτε μηκέθ' οὔτω  
πατάγω τε κάλαλητῆ  
Σκυθικὴν πόσιν παρ' οἴνω  
μελετῶμεν, ἀλλὰ καλοῖς  
ὑποπίνοντες ἐν ὕμνοις.

10

## 8.

Ἑρωτα γὰρ τὸν ἀβρόν  
μέλομαι βρῦοντα μίτραϊς  
πολυανθέμοις αἰεδεῖν



ὁ δὲ καὶ θεῶν δυνάστης,  
ὁ δὲ καὶ βροτοὺς δαμάζει.

## 9.

Πῶλε Θρηκίη, τί δὴ με  
λοξὸν ὄμμασιν βλέπουσα  
νηλεῶς φεύγεις, δοκέεις δέ  
μ', οὐδὲν εἰδέναι σοφόν ;  
ἴσθι τοι, καλῶς μὲν ἂν τοι  
τὸν χαλινὸν ἐμβάλοιμι,  
ἡγίας δ' ἔχων στρέφοιμι  
ἀμφὶ τέρματα δρόμου.  
νῦν δὲ λειμῶνάς τε βόσκειαι  
κοῦφά τε σκιρτώσα παίζεις·  
δεξιὸν γὰρ ἵπποπείρην  
οὐκ ἔχεις ἐπεμβάτην.

5

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## 10.

Ξανθὴ δέ γ' Εὐρυπύλη μέλει  
ὁ περιφόρητος Ἀρτέμων  
πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα,  
καὶ ξυλίνους ἀστραγάλους ἐν ᾧσὶ καὶ ψιλὸν περί  
πλευρήσι (δέρριον) βοός,  
νήπλυτον εἶλυμα κακῆς ἀσπίδος, ἀρτοπώλισιν  
κῆθελοπόροισιν ὀμιλέων ὁ πονηρὸς Ἀρτέμων,  
κίβδηλον ἐθρίσκων βίον  
πολλὰ μὲν ἐν δουρὶ τιθεῖς αὐχένα, πολλὰ δ' ἐν τροχῷ,  
πολλὰ δὲ νῶτον σκυτίνη μάστιγι θωμιχθεῖς, κόμπην  
πάγωνά τ' ἐκτετιλμένος  
νῦν δ' ἐπιβαίνει σατινέων, χρύσεια φορέων καθέρματα  
παῖς Κύκης καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ  
γυναιξίω αὐτως.

5

10

## 11.

Μεγάλῳ δητὲ μ' Ἔρωσ ἔκοψεν ὥστε χαλκεύς  
πελέκει, χειμερὶν δ' ἔλουσεν ἐν χαράδρῳ.

## 12.

Οὐ φιλέω, ὃς κρητῆρι παρὰ πλέῳ οἰνοποτάζων  
νέικεα καὶ πόλεμον δακρυόεντα λέγει,  
ἀλλ' ὅστις Μουσέων τε καὶ ἀγλαὰ δῶρ' Ἀφροδίτης  
συμμίσγων ἐρατῆς μνήσεται εὐφροσύνης.

## ΣΙΜΩΝΙΔΟΥ.

## 1.

Εἰς τοὺς ἐν Θερμοπύλαις θανόντας.

Τῶν ἐν Θερμοπύλαις θανόντων  
εὐκλεῆς μὲν ἂ τύχα, καλὸς δ' ὁ πτόμος,  
βωμὸς δ' ὁ τάφος, πρὸ γόνων δέ  
μῶστις, ὃ δ' οἶτος ἔπαινος.  
ἐντάφιον δέ τοιοῦτον οὔτ' εὐρώς 5  
οὔθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.  
ἀνδρῶν ἀγαθῶν ὅδε σακὸς οἰκέταν εὐδοξίαν  
Ἑλλάδος εἴλετο μαρτυρεῖ δὲ Λεωνίδα  
ὁ Σπάρτας βασιλεὺς, ἀρετᾶς μέγαν λελοιπῶς  
κόσμον ἀέναόν τε κλέος. 10

## 2.

Τίς κεν αἰνήσειε νόφ πίσυνοσ  
Δίνδου ναέταν Κλεόβουλον,  
ἀεναοὶσ ποταμοῖσ  
ἀνθεσί τ' εἰαρινοῖσ

ἄελλου τε φλογὶ χρυσέας τε σελάνας 5  
 καὶ θαλασσαίαισι δίναις  
 ἀντίθευτα μένος στάλας ;  
 ἅπαντα γὰρ ἔστι θεῶν ἦσσω λίθον δέ  
 καὶ βρότεοι παλάμαι θραύονται  
 μωροῦ φωτὸς ἄδε βουλά.

## 3.

Ἄνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι στρ. α.  
 χαλεπὸν χερσίν τε καὶ ποσὶ καὶ νόφ  
 τετράγωνον, ἄνευ ψόγου τετυγμένον  
 . . . . .

Οὐδέ μοι ἐμμελέως τὸ Πιπτάκειον ἀντ. α.  
 νέμεται, καίτοι σοφοῦ παρὰ φωτὸς εἰ- 5  
 ρημένον χαλεπὸν φάτ' ἔσθλὸν ἔμμεναι.  
 θεὸς ἂν μόνος τοῦτ' ἔχοι γέρας  
 ἄνδρα δ' οὐκ ἔστι μὴ οὐ κακὸν ἔμμεναι,  
 ὃν ἂν ἀμήχανος συμφορὰ καθέλη.  
 πράξας γὰρ εὖ πᾶς ἀνὴρ ἀγαθός, 10  
 κακὸς δ', εἰ κακῶς, καὶ  
 τοῦπιπλείστου ἄριστοι, τοὺς κε θεοὶ φιλῶσω.

Ἔμμοιγ' ἔξαρκεῖ ἐπ. α.  
 ὃς ἂν μὴ κακὸς ᾗ  
 μηδ' ἄγαν ἀπάλαμνος, 15  
 εἰδῶς τ' ὀνησίπολιν δίκαν, ὑγιῆς ἀνὴρ.  
 οὐ μιν ἐγὼ μωμήσομαι  
 οὐ γὰρ φιλόμωμος  
 τῶν γὰρ ἡλιθίων ἀπείρων γενέθλα  
 πάντα τοι καλά, τοῖσί τ' αἰσχροῖα μὴ μέμικται. 20

Τοῦνεκεν οὐποτ' ἐγὼ τὸ μὴ γενέσθαι στρ. β.  
 δυνατὸν διζήμενος, κενεὰν ἐς ἅ -

πρακτον ἐλπῖδα μοῖραν αἰῶνος βαλέω,  
 πανάμωμον ἄνθρωπον, εὐρύνε-  
 δους ὅσοι καρπὸν αἰνύμεθα χθονός·  
 ἔπειτ' ὑμῖν εὐρῶν ἀπαγγελέω. 25  
 πάντα δ' ἐπαλήμη καὶ φιλέω,  
 ἐκὼν ὅστις ἔρδη  
 μηδὲν αἰσχρόν, ἀνάγκα δ' οὐδὲ θεοὶ μάχονται.

## 4.

Ἔστι τις λόγος,  
 τὰν Ἄρετὰν ναίειν δυσαμβάτοις ἐπὶ πέτραις,  
 νῦν δέ μιν θοὰν χώρον ἀγνὸν ἀμφέπειν.  
 οὐδὲ πάντων βλεφάροις θνατῶν ἔσοπτος,  
 ᾧ μὴ δακέθυμος ἰδρῶς ἔνδοθεν μόλη, 5  
 ἴκη τ' ἐς ἄκρον ἀνδρείας.

## 5.

Οὔτις ἄνευ θεῶν  
 ἀρετὰν λάβειν, οὐ πόλις, οὐ βροτός.  
 θεὸς δ' ὁ πάμμητις· ἀπήμαντον γὰρ οὐδέν  
 ἔστιν ἐν θνατοῖς.

## 6.

Ἄνθρωπος ἐὼν μήποτε εἴπησ' ὅ τι γίνεταί αὔριον,  
 μηδ' ἄνδρα ἰδὼν δλβιον, ὅσσον χρόνον ἔσσειται.  
 ὠκεῖα γὰρ οὐδὲ τανυπτερύγου μύιας  
 οὕτως ἂ μεταστάσις.

## 7.

Ὅτε λάρνακι ἐν δαιδαλέᾳ ἄνεμός τέ μιν 5 στρ.  
 κινήθεισά τε λίμνα  
 δέλματι ἤριπεν, οὐκ ἀδιάντοισι παρειαῖς  
 ἀμφὶ τε Περσέϊ βάλλε φίλαν χέρα  
 εἰπέ τε ᾧ τέκος, οἶον ἔχω πόνον 5

σὺ δ' αὐτ' ἔς γα λάθην φῶδῃ ἔθεις  
 κνώσσεις ἐν ἀτερπεῖ δάματι χαλκεογόμφῳ,  
 νυκτιλαμπεῖ κυανέῳ τε δνόφῳ ταθείς.  
 αὐαλέαν ὑπερθε τεάν  
 κόμαν βαθείαν παριόντος 10  
 κύματος οὐκ ἀλέγεις,  
 οὐδ' ἀνέμου φθόγγων,  
 κείμενος ἐν πορφυρέῳ χλανίδι,  
 πρόσωπον καλὸν πρόσωπον.

Εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν, ἐπ. 15  
 καί κεν ἐμῶν ῥημάτων λεπτὸν ὑπέιχες οὐας.  
 Κέλομαι, εὐδε βρέφος,  
 εὐδέτω δὲ πόντος,  
 εὐδέτω δ' ἄμετρον κακῶν  
 μεταμβολία δέ τις φανεῖη, Ζεῦ πάτερ, 20  
 ἐκ σέο ὅττι δὲ θαρσαλέον ἔπος εὐχομαι,  
 τεκνύφι δίκαιν σύγγνωθί μοι.

## 8.

Οὐδὲ γὰρ οἱ πρότερόν ποτ' ἐπέλοντο,  
 θεῶν δ' ἐξ ἀνάκτων ἐγένονθ' υἱες,  
 ἡμίθεοι ἄπονον οὐδ' ἀφθιτον  
 οὐδ' ἀκινδυνον βλον ἐς γῆρας  
 ἐξέκοντο τελέσαντες. 5

## 9.

Ἀνθρώπων ὀλίγον μὲν κάρτος,  
 ἄπρακτοι δὲ μεληδόνες,  
 αἰῶνι δὲ παύρῳ πόνος ἀμφι πόνῳ  
 ὃ δ' ἀφυκτος ἐπικρέμαται θάνατος  
 κείνου γὰρ ἴσον λάχον μέρος 5  
 οἷ τ' ἀγαθοὶ ὅστις τε κακός.

## 10.

Οὐδὲ καλῶς σοφίας χάρις,  
εἰ μή τις ἔχει σεμνήν ὑγίειαν.

## 11.

Τίς γὰρ ἄδονῶς ἄτερ  
θνητῶν βίος ποθεινὸς ἢ ποία τυραννίς;  
τᾶς δ' ἄτερ οὐδὲ θεῶν ζηλωτὸς αἰών.

## 12.

(Οὐδὲν ἐν ἀνθρώποισι μένει χροῖμ' ἔμπεδον αἰεΐ)  
ἐν δὲ τὸ κάλλιστον Χίος ἔειπεν ἀνὴρ  
“ οἴη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν ”  
παῦροι μιν θνητῶν οὔσασι δεξάμενοι  
στέρνοις ἐγκατέθεντο· πάρεστι γὰρ ἐλπίς ἐκάστω, 5  
ἀνδρῶν ἢ τε νέων στήθεσιν ἐμφύεται.  
θνητῶν δ' ὄφρα τις ἄνθος ἔχη πολυήρατον ἤβης,  
κούφον ἔχων θυμὸν πόλλ' ἀτέλεστα νοεῖ.  
οὔτε γὰρ ἐλπίδ' ἔχει γηρασέμεν οὔτε θανείσθαι, 10  
οὐδ' ὑγιῆς ὅταν ᾗ, φροντιδ' ἔχει καμάτου.  
νῆπιοι, οἷς ταύτη κεῖται νόος, οὐδὲ ἴσασιν,  
ὡς χρόνος ἔσθ' ἤβης καὶ βιότου ὀλίγος  
θνητοῖς· ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα  
ψυχῇ τῶν ἀγαθῶν τλήθι χαριζόμενος.

## 13.

᾽Ω ξεῖν', ἀγγέλλειν Λακεδαιμονίοις, ὅτι τᾶδε  
κείμεθα, τοῖς κείνων ῥήμασι πειθόμενοι.

## 14.

Ἄσβεστον κλέος οἶδε φίλῃ περὶ πατρίδι θέντες  
κυάνεον θανάτου ἀμφεβάλοντο νέφος·

οὐδὲ τεθνήασι θανόντες, ἐπεὶ σφ' ἀρετὴ καθύπερθε  
κυδαίνουσ' ἀνάγει δώματος ἐξ Ἴδδew.

## 15.

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ὀραι  
ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις  
αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἀώτοις  
σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν.  
οἱ τόνδε τρίποδα σφίσι μάρτυρα Βακχίων ἀέθλων 5  
ἔθεν, Κικυννεὺς Ἀντιγένης ἐδίδασκεν ἄνδρας.  
εὐ δ' ἐτιθηεῖτο γλυκερὰν ὄπα Δωρίους Ἀρίστων  
Ἀργεῖος ἠδὺ πνεῦμα χέων καθαροῖς ἐν αὐλοῖς  
τῶν ἐχορήγησεν κύκλον μελίγηρυν Ἴππόνικος,  
Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθεῖς, 10  
αἶ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν  
ἕκατι Μοισᾶν θῆκαν, ἰοστεφάνων θεάων.

## 16.

Τῇ ρά ποτ' Οὐλύμποιο περὶ πλευρὰς ἐκάλυψεν  
ὠκὺς ἀπὸ Θρηῆκης ὀρνύμενος Βορέης,  
ἀνδρῶν δ' ἀχλαίνων ἔδακε φρένας, αὐτὰρ ἐθάφθη  
ζωή, Πιερίην γῆν ἐπιεσσαμένη,  
ἐν τις ἐμοὶ καὶ τῆς χεέτω μέρος· οὐ γὰρ ἔοικεν  
θερμὴν βαστάζειν ἀνδρὶ φίλῳ πρόποσιν.

## 17.

Μιζονόμου τε πατῆρ ἐρίφου καὶ σχέτλιος ἰχθύς  
πλησίον ἤρεισαντο καρῆατα· παῖδα δὲ νυκτός  
δεξάμενοι βλεφάροισι, Διωνύσοιο ἄνακτος  
βουφόνον οὐκ ἐθέλουσι τιθηνεῖσθαι θεράποντα.

## 18.

Πολλὰ πιδὼν καὶ πολλὰ φαγῶν καὶ πολλὰ κάκ' εἰπῶν  
ἀνθρώπους κείμαι Τιμοκρέων Ῥόδιος.

## 19.

Σῶσος καὶ Σωσῶ Σωτείρη τόνδ' ἀνέθηκαν  
Σῶσος μὲν σωθεῖς, Σωσῶ δ' ὅτι Σῶσος ἐσώθη.

## 20.

A. Τίς ἄδε ; B. Βάκχα. A. Τίς δέ μιν ξέσε ; B. Σκόπας.  
A. Τίς δ' ἐξέμνη, Βάκχος ἢ Σκόπας ; B. Σκόπας.

## ΠΙΝΔΑΡΟΥ.

ΘΗΡΩΝΙ ΑΚΡΑΓΑΝΤΙΝΩΙ  
ΑΡΜΑΤΙ.

Ἀναξιφόρμυγγες ὕμνοι, στρ. α.  
τίνα θεόν, τίς ἦρωα, τίνα δ' ἄνδρα κελαδήσομεν ;  
ἦτοι Πίσα μὲν Διός· Ὀλυμπιάδα δ' ἔστασεν Ἡρακλῆς  
ἀκρόθινα πολέμων  
Θήρωνα δὲ τετραορίας ἔνεκα νικαφόρου 5  
γεγωνητέον, ὅπι δίκαιον ξένον, ἔρεισμ' Ἀκράγαντος,  
εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν

καμόντες οἱ πολλὰ θυμῷ ἀντ. α.  
ἱερὸν ἔσχον οἶκημα ποταμοῦ, Σικελίας τ' ἔσαν  
ὀφθαλμός, αἰὼν τ' ἔφεπε μόρσιμος, πλοῦτόν τε καὶ 10  
χάριν ἄγων  
γνησίαις ἐπ' ἀρεταῖς.  
ἀλλ' ὦ Κρόνιε παῖ Ῥέας, ἔδος Ὀλύμπου νέμων  
ἀέθλων τε κορυφὰν πόρον τ' Ἀλφεοῦ, ἱανθεῖς αἰοδαῖς  
εὐφρων ἄρουραν ἔτι πατρίαν σφίσιν κόμισσον

λοιπῷ γένοι. τῶν δὲ πεπραγμένων ἐπ. α. 15  
ἐν δίκῃ τε καὶ πᾶρὰ δίκαν ἀποίητον οὐδ' ἂν  
χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος·  
λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἂν.



ἔσλων γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει  
παλίγκοτον δάμασθέν,

20

ὄταν θεοῦ Μοῖρα πέμπη στρ. β.  
ἀνεκὰς ἄλβον ὑψηλόν. ἔπεται δὲ λόγος εὐθρόνοις  
Κάδμοιο κούραις, ἔπαθον αἰ μεγάλα, πέυθος δ' ἐπίτνει  
βαρὺ

κρεσσόνων πρὸς ἀγαθῶν.

ζῶει μὲν ἐν Ὀλυμπίοις ἀποθανοῖσα βρόμψ 25  
κεραυνοῦ ταννέθειρα Σεμέλα, φιλεῖ δέ μιν Παλλὰς αἰεὶ,  
καὶ Ζεὺς πατὴρ μάλα, φιλεῖ δὲ παῖς ὁ κισσοφόρος.

λέγοντι δ' ἐν καὶ θαλάσῃ ἀντ. β.  
μετὰ κόραισι Νηρηῆος ἀλλαις βίοτον ἀφθιτον  
Ἴνοῖ τετάχθαι τὸν ἔλον ἀμφὶ χρόνον. ἦτοι βροτῶν 30  
γε κέκριται

πείρας οὐ τι θανάτου,

οὐδ' ἀσύχιμόν ἀμέραν ὅποτε παῖδ' ἄλιον  
ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν ῥοαὶ δ' ἄλλοτ' ἄλλαι  
εὐθυμιῶν τε μετὰ καὶ πόνων ἐς ἄνδρας ἔβαν.

οὕτω δὲ Μοῖρ', ἃ τε πατρώϊον ἐπ. β. 35  
τῶνδ' ἔχει τὸν εὐφρονα πότμον, θεόρτψ σὺν ἄλβψ  
ἐπὶ τι καὶ πῆμ' ἄγει παλιντράπελον ἄλλψ χρόνψ  
ἐξ οὐπερ ἔκτεινε Δῆον μόριμος υἱός  
συναντόμενος, ἐν δὲ Πυθῶνι χρησθέν  
παλαίφατον τέλεσεν. 40

ἰδοῖσα δ' ὄξει Ἐριώς στρ. γ.  
ἔπεφνέ οἱ σὺν ἀλλαλοφονίᾳ γένος ἀρήϊον  
λείφθη δὲ Θέερσανδρος ἐριπέντι Πολυνκίει, νέοις ἐν  
ἀέθλοισι

ἐν μάχαις τε πολέμου

τιμώμενος, Ἄδραστιδῶν θάλος ἀρωγὸν δόμοις

45

ὄθεν σπέρματος ἔχοντι ῥίζαν. πρέπει τὸν Διῷσιδάμου  
ἐγκωμίων τε μελέων λυρῶν τε τυγχανέμεν.

Ὀλυμπία μὲν γὰρ αὐτός ἀπ. γ΄.  
γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεόν  
Ἴσθμοί τε κοινὰ Χάριτες ἄνθεα τεθρίππων δυω- 50  
δεκαδρόμων  
ἄγαγον. τὸ δὲ τυχεῖν  
πειρώμενον ἀγωνίας παραλύει δυσφρονῶν.  
ὁ μὰν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ  
τῶν  
καιρόν, βαθεῖαν ὑπέχων μέριμναν ἀγροτέραν,

ἀσπὴρ ἀρίζηλος, ἐτυμώτατον ἐπ. γ΄. 55  
ἀνδρὶ φέγγος· εὐ δέ μιν ἔχων τις οἶδεν τὸ μέλλον,  
ἧτι θανόντων μὲν ἐνθάδ' αὐτὶς ἀπάλαμνοι φρένες  
ποιωῶς ἔτισαν, τὰ δ' ἐν τᾷδε Διὸς ἀρχᾷ  
ἄλιτρά κατὰ γῆς δικάζει τις ἐχθρᾷ  
λόγον φράσαις ἀνάγκη. 60

ἴσον δὲ νύκτεσσιν αἰεὶ, στρ. δ.  
ἴσα δ' ἐν ἀμέραις ἄλιον ἔχοντες ἀπονέστερον  
ἐσλοὶ δεδόρκαυτι βίον, οὐ χθόνα ταράσσοντες ἐν χερὸς  
ἀκμᾷ  
οὐδὲ πόντιον ὕδωρ  
κεινὰν παρὰ δίαυταν· ἀλλὰ παρὰ μὲν τιμίους 65  
θεῶν, οἵτινες ἔχαιρον εὐορκίαις, ἄδακρυν νέμονται  
αἰῶνα· τοὶ δ' ἀπροσόρατον ὀκχέοντι πόνου.  
ἴσοι δ' ἐτόλμασαν ἐστρίς ἀπ. δ.  
ἐκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν  
ψυχάν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρόνου τύρσιω ἔνθα  
μακάρων 70  
νάσος ὠκεανίδες  
αἰρᾶι περιπνέουσιν, ἄνθεμα δὲ χρυσοῦ φλέγει,

τὰ μὲν χερσὸθεν ἀπ' ἀγλαῶν δενδρέων, ὕδωρ δ' ἄλλα  
φέρβει,

ὄρμοισι τῶν χέρας ἀναπλέκοντι καὶ κεφαλᾶς  
βουλαῖς ἐν ὀρθαῖσι Ῥαδαμάνθως, ἐπ. δ. 75

ὃν πατήρ ἔχει Κρόνος ἐτοῖμον αὐτῷ πάρεδρον,  
πόσις ὁ πάντων Ῥέας ὑπέρτατον ἐχούσας θρόνον.

Πηλεὺς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται·

Ἄχιλλέα τ' ἔνευκ', ἐπεὶ Ζητὸς ἦτορ

λιταῖς ἔπεισε, μᾶτῃρ 80

δς Ἐκτορ' ἔσφαλε, Τρῶας στρ. ε΄.

ἄμαχον ἀστραβὴ κίονα, Κύκνον τε θανάτῳ πόρον,

Ἄοὺς τε παῖδ' Διθίοπα. πολλὰ μοι ὑπ' ἀγκῶνος ὠκέα  
βέλη

ἔνδον ἐντὶ φαρέτρας

φωνᾶντα συνετοῖσιν ἐς δὲ τὸ πᾶν ἐρμηνέων 85

χατίζει. σοφὸς ὁ πολλὰ εἰδὼς φυᾶ. μαθόντες δὲ λάβροισι  
παγγλωσσίῃ, κόρακες ὡς, ἄκραντα γαρούετον

Διὸς πρὸς ὄρνιχα θεῖον. ἀπ. ε΄.

ἔπεχε νῦν σκοπῷ τόξον, ἄγε θυμέ, τίνα βάλλομεν

ἐκ μαλθακᾶς αἰτε φρενὸς εὐκλέας οἰστοῦς ἰέντες; ἐπί  
τοι 90

Ἄκράγαυτι ταυύσαις

αὐδάσομαι ἐνόρκιον λόγον ἀλαθεῖ νόφ,

τεκεῖν μὴ τιν' ἑκατόν γε ἐτέων πόλιω φίλοις ἄνδρα  
μᾶλλον

εὐεργέταν πρᾶπλιω ἀφθονέστερόν τε χέρα

Θήρωνος. ἀλλ' αἶνον ἔβα κόρος ἐπ. ε΄. 95

οὐ δίκᾳ συναυτόμενος, ἀλλὰ μάργων ὑπ' ἀνδρῶν,

τὸ λαλαγήσαι θέλων κρύφον τε θέμεν ἐσλῶν καλοῖς

ἔργοις. ἐπεὶ ψάμμος ἀριθμὸν περιπέφευγεν

ἐκείνος ὅσα χάρματ' ἄλλοις ἔθηκεν,

τίς ἂν φράσαι δύναίτο;

100

## ΤΙΜΟΚΡΕΟΝΤΟΣ.

## 1.

Ἄλλ' εἰ τύγε Πausανίαν ἢ καλὴ τύγε Ξάνθιππον στρ.  
 αἰνεῖς ἢ τύγε Δευτυχίδαν,  
 ἐγὼ δ' Ἄριστείδαν ἐπαινέω  
 ἄνδρ' ἱερὰν ἀπ' Ἀθανᾶν ἐλθεῖν  
 ἕνα λῆστον ἐπεὶ Θεμιστοκλῆ ἤχθαρε Δατώ, 5

ψεύσαν, ἄδικον, προδόταν, ἀντ.  
 δς Τιμοκρέοντα ξείνον ἔοντα  
 ἀργυρίοις σκυβαλισκίοισι πεισθεῖς οὐ κατῶγεν  
 πατρὶδ' Ἴαλυσόνδε,  
 λαβὼν δὲ τρι' ἀργυρίου 10  
 τάλαντ' ἔβα πλέων εἰς Ὀλεθρον,  
 τοὺς μὲν κατῶγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ  
 καίνων, ἀργυρίων ὑπόπλεος,  
 Ἴσθμοὶ δὲ πανδοκεὺς γελοίως  
 ψυχρὰ κρέα παρέχων, οἱ δ' ἦσθιον 15  
 κεύχοντο μὴ ὄραν Θεμιστοκλέος γενέσθαι.

## 2.

Οὐκ ἄρα Τιμοκρέων μόνος δς Μήδοισιν ὀρκιατομεί,  
 ἀλλ' ἐντὶ κάλλοι δὴ πονηροί· οὐκ ἐγὼ μόνος κόλουρις·  
 ἐντὶ καὶ ἄλλαι ἀλώπεκες.

## 3.

Ἦφελέν σ', ὦ τυφλὲ Πλούτε, μήτε γῆ μήτ'  
 ἐν θαλάσσῃ, μήτ' ἐν ἠπείρῳ φανῆναι,  
 ἀλλὰ Τάρταρόν τε ναίειν κἀχέροντα·  
 διὰ σὲ γὰρ πάντ' ἔστ' ἐν ἀνθρώποις κακά.

## .ΚΟΡΙΝΝΗΣ.

Μέμφομη δὲ κῆ λιγουρὰν Μουρτιδ' ἰώνγα,  
ὅτι βανὰ φούσ' ἔβα Πινδάρου ποτ' ἔριω.

## ΠΡΑΞΙΛΛΗΣ.

1.

Κάλλιστον μὲν ἐγὼ λείπω φάος ἡέλιου,  
δεύτερον ἄστρα φαεινὰ σεληναίης τε πρόσωπον  
ἠδὲ καὶ ὠραλοὺς σικύους καὶ μῆλα καὶ ὄγγυας.

2.

Ἄδμήτου λόγον, ὦ ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει  
τῶν δειλῶν δ' ἀπέχου, γνοὺς ὅτι δειλῶν ὀλίγα χάρις.

## .ΒΑΚΧΥΛΙΔΟΥ.

1.

Ὅλβιος, ᾗτινι θεὸς μοῖρὰν τε καλῶν ἔπορευ  
σύν τ' ἐπιζήλω τύχα ἀφνειὸν βιοτὰν διάγειν  
οὐ γάρ τις ἐπιχθονίων πάντα γ' εὐδαίμων ἔφυ.

2.

Θνατοῖσι μὴ φῦναι φέριστον,  
μηδ' ἀέλιου προσιδεῖν φέγγος  
ὄλβιος δ' οὐδεὶς βροτῶν πάντα χρόνον.

3.

Τίκτει δέ τε θνατοῖσιν Εἰρήνη μεγάλη  
πλοῦτον καὶ μελιγλώσσων αἰοιδῶν ἄνθεα,

δαιδάλεον τ' ἐπὶ βωμῶν θεοῖσιν ἔθεσθε βοῶν  
 ξανθᾶ φλογὶ μῆρα ταυντρίχων τε μήλων,  
 γυμνασίων τε νέοις αὐλῶν τε καὶ κόμων μέλει. 5  
 ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν  
 ἀραχνῶν ἴστοι πέλονται  
 ἔγχεά τε λογχωτὰ ξίφεά τ' ἀμφάκεα δάμναται εὐρώς·  
 χαλκῆων δ' οὐκ ἔστι σαλπύγγων κτύπος·  
 οὐδὲ συλᾶται μελίφρων ἕπνος ἀπὸ βλεφάρων, 10  
 ἀμὸν δὲ θάλπει κέαρ.  
 συμποσίων δ' ἐρατῶν βρίθοντ' ἀ-  
 γυιαὶ παιδικοὶ θ' ὕμνοι φλέγονται.

4.

Εἷς ὄρος, μία δὲ βροτοῖσιν ἐστὶν εὐτυχίας ὁδός, στρ.  
 θυμὸν εἴ τις ἔχων ἀπενθή δύναται διατελεῖν βίον  
 οἷς δὲ μέριμνα μὲν ἀμφοπολεῖ φρενί,  
 τὸ δὲ παρ' ἀμάρ τε καὶ νύκτα μελλόντων χάριν  
 ἐὼν ἰάπτεται κέαρ, ἄκαρπον ἔχει πόνον

τί γὰρ ἑλαφρὸν ἔτ' ἔστ' ἄπρακτ' ὄδυρόμενον δονεῖν ἀντ.  
 καρδίαν;

5.

Δυδία μὲν γὰρ λίθος μανύει χρυσόν,  
 ἀνδρῶν δ' ἀρετὰν σοφία τε  
 παγκρατῆς τ' ἐλέγχει  
 ἀλήθεια.

6.

Γλυκεῖ' ἀνάγκα στρ. α'.  
 σενομένα κυλίκων θάλπησι θυμὸν,  
 Κύπριδος δ' ἐλπὶς διαιθύσσει φρένας

ἀμμυγνυμένα Διονυσίοισι δώροις. στρ. β'.  
 ἀνδράσι δ' ὑψοτάτω πέμπει μερίμνας 5

αὐτίχ' ὁ μὲν πόλεων κρήδεμνα λύει,  
 πᾶσι δ' ἀνθρώποις μοναρχήσειν δοκεῖ·  
 χρυσῷ δ' ἐλέφαντί τε μαρμαίρουσιν οἶκοι, στρ. γ.  
 πυροφόροι δὲ κατ' αἰγλήεντα [καρπὸν]  
 νῆες ἄγουσιν ἀπ' Αἰγύπτου, μέγιστον 10  
 πλοῦτον ὡς πίνοντος ὀρμαίνει κέαρ.

## 7.

ᾠ Τρῶες Ἀρηίφιλοι, Ζεὺς ὑψιμέ-  
 δων, ὃς ἅπαντα δέρεται,  
 οὐκ αἴτιος θνατοῖς μεγάλων ἀχέ-  
 ων ἀλλ' ἐν μέσῳ κεῖται κηχεῖν  
 πᾶσιν ἀνθρώποισι Δίκαν ὄσαν, ἀγνάν,  
 Εὐνομίας ἀκόλουθον καὶ πυντᾶς Θέμιδος·  
 ὀλβίων παιδὲς νιν εὐρόντες σῦνοικον.

## 8.

Παύροισι δὲ θνητῶν τὸν ἅπαντα χρόνον δαίμων ἔδωκεν  
 πρᾶσσοντας ἐν καιρῷ πολιοκρόταφον  
 γῆρας ἰκνεῖσθαι, πρὶν ἐγκύρσαι δύα.

## 9.

Θνητοῖσι δ' οὐκ αὐθαίρετοι  
 οὔτ' ὄλβος οὔτ' ἄκαμπτos Ἄρης  
 οὔτε πᾶμφθερσις στάσις,  
 ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν γᾶν  
 ἅ πάνδωρος αἶσα.

## 10.

Εὐδδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκεν  
 τῷ πάντων ἀνέμων πιωτάτῳ Ζεφύρῳ,  
 εὐξαμένῳ ὃ οἱ ἦλθε βοαθῆος, ὄφρα τάχιστα  
 λικμήσῃ πεπόνων καρπὸν ἀπ' ἀσταχῶν.

ΑΡΙΩΝΟΣ ΤΜΝΟΣ.

ὄψιστε θεῶν,  
 πόντιε χρυσοτρίαινε Πόσειδον,  
 γαίηοχε, κυμονάρχα·  
 βραγχίοις περὶ δὲ σὲ πλωτοὶ  
 θήρες χορεύουσι κύκλω, 5  
 κούφοισι ποδῶν ῥίμμασιν  
 ἐλάφρ' ἀναπαλλόμενοι,  
 σιμοί, φριξαύχενες, ὠκύδρομοι  
 σκύλακες, φιλόμουσοι  
 δελφίνες, ἔναλα θρέμματα 10  
 κουρᾶν Νηρείδων θεῶν,  
 ἃς ἐγένεατ' Ἀμφιτρίτα·  
 οἷ μ' εἰς Πέλοπος γᾶν ἐπὶ Ταιναρίαν  
 ἄκταν ἐπορεύσατε πλαζόμενον Σικελῶ ἐνὶ πόντῳ,  
 κυρτοῖσι νότοις φορεῖντες, 15  
 ἄλοκα Νηρείας πλακός  
 τέμνοντες, ἀστιβῆ πόρον, φῶτες δόλιοι  
 ὧς μ' ἀφ' ἄλιπλόου γλαφυρᾶς νεῶς  
 εἰς οἶδμ' ἄλιπόρφυρον λίμνας ἔριψαν.

ΑΡΙΦΡΩΝΟΣ.

Ὑγίεια, πρεσβίστα μακάρων, μετὰ σεῦ ναί-  
 οίμι τὸ λειπόμενον  
 βιοτᾶς, σὺ δέ μοι πρόφρων σύνοικος εἶης·  
 εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων,  
 ἢ τᾶς ἰσοδαίμονος ἀνθρώποις βασιληίδος ἀρχᾶς  
 ἢ πόθων, οὐδς κρυφίοις Ἀφροδίτας 5  
 ἄρκυσι θηρεύομεν.



ἢ εἴ τις ἄλλα θεόθεν ἀνθρώποισι τέρψις  
 ἢ πόνων ἀμπνοὰ πέφανται,  
 μετὰ σείω μάκαιρ' Ἰγλεια  
 τέθαλε πάντα καὶ λάμπει Χαρίτων ἔαρ,  
 σέθεν δὲ χωρὶς οὔτις εὐδαίμων ἔφυ.

### ΑΡΙΣΤΟΤΕΛΟΥΣ.

#### 1.

Εἰς Ἑρμείαν τὸν Ἀταρνέα.

Ἄρετά, πολύμοχθε γένει βροτείῳ  
 θήραμα κάλλιστον βίῳ,  
 σᾶς πέρι, παρθένε, μορφᾶς  
 καὶ θανεῖν ζηλωτὸς ἐν Ἑλλάδι πότμος  
 καὶ πόνους τλήναι μαλεροῦς ἀκάμαντας  
 τοῖον ἐπὶ φρένα βάλλεις  
 καρπὸν τ' ἀθάνατον χρυσοῦ τε κρείσσω  
 καὶ γονέων μαλακανγήτιοῦ θ' ἕπνου  
 σεῦ δ' ἔνεχ' οὐκ Διὸς Ἡρακλῆς  
 Δήδας τε κούροι πόλλ' ἀνέτλασαν ἔργοις  
 σὰν ἀγρεύοντες δύναμιν.  
 σοῖς τε πόθοις Ἀχιλεὺς Αἴας τ' Αἶδαο δόμους  
 ἦλθον· σᾶς δ' ἔνεκεν φιλίου  
 μορφᾶς καὶ Ἀταρνέος ἔντροφος  
 ἀελίου χήρωσεν αἰγᾶς  
 τοιγὰρ αἰοδιμος ἔργοις ἀθάνατόν τέ μιν  
 αὐξήσουσι Μοῦσαι Μναμοσύνας θυγάτρεις,  
 Διὸς ξενίου σέβας αὐξοῦσαι φιλίας τε γέρας βεβαίου.

#### 2.

Τύχα, μερόπων ἀρχά,  
 καὶ τέρμα τὴ καὶ σοφίας ἄκρον ἔχεις.

καὶ τιμὰν βροτέοις ἐπέθηκας ἔργοις  
καὶ τὸ καλὸν πλεον ἢ κακὸν ἐκ σέθεν,  
ἄ τε χάρις λάμπει περὶ σὰν πτέρυγα χρυσεάν 5  
καὶ τὸ τεῖα πλάστῳγι δοθὲν μακαριστότατον τελέθει.  
τὴ δ' ἄμαχανίας πόρον εἶδες ἐν ἄλγεσιν,  
καὶ λαμπρὸν φάος ἀγαγες  
ἐν σκότῳ προφερεστάτα θεῶν.

## ΜΕΛΙΝΝΟΥΣ ΔΕΣΒΙΑΣ.

Eis 'Ρώμην.

Χαῖρέ μοι 'Ρώμα, θυγάτηρ Ἄρης,  
χρυσέομιτρα, δαίφρων ἄνασσα,  
σεμνὸν ἂ ναίης ἐπὶ γᾶς Ὀλυμπον  
αἰὲν ἄθραυστον.  
σοὶ μόνῃ πρέσβιστα δέδωκε Μοῖρα 5  
κῦδος ἀρρήκτω βασιλῆον ἀρχᾶς,  
ᾄφρα κοιρανῆον ἔχουσα κάρτος  
ἀγεμονεύης·  
σᾶ δ' ὑπὸ σδεύγλα κρατερῶν λεπάδνων  
στέρνα γαίης καὶ πολιάς θαλάσσης 10  
σφίγγεται· σὺ δ' ἀσφαλῶς κυβερνᾶς  
ἄσπετα λαῶν.  
πάντα δὲ σφάλλων ὁ μέγιστος αἰὼν  
καὶ μεταπλάσσω βίον ἄλλοτ' ἄλλως  
σοὶ μόνῃ πλησίστιον οὖρον ἀρχᾶς 15  
οὐ μεταβάλλει.  
ἦ γὰρ ἐκ πάντων σὺ μόνῃ κρατίστους  
ἄνδρας αἰχματᾶς μεγάλους λοχεύεις,  
εὐσταχυν, Δάματρος ὄπως, ἀνείσα  
καρπὸν ἀπ' ἀνδρῶν. 20

## ΜΕΣΟΜΗΔΟΥΣ.

Ἕμνος εἰς Νέμεσιν.

Νέμεσι πτερόεσσα, βίου ῥοπά, στρ.  
 κνανῶπι θεά, θύγατερ Δίκας,  
 ἃ κούφα φρυάγματα θνατῶν  
 ἐπέχεις ἀδάμαντι χαλινῶ,  
 ἔχθουσα θ' ὕβριν ὀλοὰν βροτῶν,  
 . . . . .  
 μέλανα φθόνου ἐκτὸς ἐλαύνεις.

Ἕπὸ σὸν τροχὸν ἄστατον ἀστιβῆ ἀντ.  
 χαροπὰ μερόπων στρέφεται τύχα·  
 λήθουσα δὲ πὰρ πόδα βαλνεις, 10  
 γαυρούμενον αὐχένα κλίνεις  
 ὑπὸ πῆχυν ἀεὶ βίωτον μετρεῖς,  
 νεύεις δ' ὑπὸ κόλπον ἀεὶ κάτω  
 ζυγίον μετὰ χεῖρα κρατοῦσα.

Ἕλαθι μάκαιρα δικασπόλε, ἐπ. 15  
 Νέμεσι πτερόεσσα, βίου ῥοπά.  
 Νέμεσιν θεὸν ἄδομεν ἀφθίταν  
 νημερτέα, καὶ πάρεδρον Δίκαν,  
 σὲ Δίκαν τανυσίπτερον ὀμβρίμαν,  
 ἃ τὰν μεγαλανορίαν βροτῶν 20  
 νεμεσῶσα φέρεις κατὰ Ταρτάρου.

## 2.

Τὰν ὕελον ἐκόμιζε  
 κόψας ἐργάτας ἀνὴρ  
 ἐς δὲ πῦρ ἔθηκε βῶλον,  
 ὡς σίδηρον εὐσθενῆ  
 ἃ δ' ὕελος, οἷα κηρός, 5

ἐξεχείτο, παμφάγοισι  
 φλοξίν ἐκπυρούμενος.  
 θαῦμα δ' ἦν ἰδεῖν βροτοῖς  
 ὄλικόν ἐκ πυρὸς ῥέοντα,  
 καὶ τὸν ἐργάτην τρέμοντα, 10  
 μὴ πεσῶν διαρραγῆ.  
 ἐς δὲ διπτύχων ἀκμάς  
 χειλέων ἔθηκε βῶλον.

## ΔΙΟΝΤΣΙΟΤ.

Ἕγμνος εἰς Ἀπόλλωνα.

Εὐφημείτω πᾶς αἰθήρ  
 οὔρεα τέμπεα σιγάτω,  
 γῆ καὶ πόντος καὶ πνοιαί  
 ἦχοι φθόγγοι τ' ὀρνίθων  
 μέλλει δὲ πρὸς ἡμᾶς βαίνειν 5  
 Φοῖβος ἀκερσεκόμας ἀχέτας,  
 χιονοβλεφάρου πάτερ Ἄοῦς  
 ῥοδόεσσαν δὲ ἄντυγα πῶλων  
 πτανοῖς ὑπ' ἔχρεσσι διώκεις,  
 χρυσεάσιν ἀγαλλόμενος κόμαις, 10  
 περὶ νῶτον ὑπείριτον οὐρανοῦ  
 ἀκτίνα πολύστροφον ἀμπλέκων,  
 αἴγλας πολυδερκέα παγάν  
 περὶ γαίαν ἄπασαν ἐλίσσων.  
 ποταμοὶ δὲ σέθεν πυρὸς ἀμβρότου 15  
 τίκτουσιν ἐπήρατον ἀμέραν.  
 σοὶ μὲν χορὸς εὐδιδος ἀστέρων  
 κατ' Ὀλυμπον ἄνακτα χορεύει,  
 ἄνετον μέλος αἰὲν ἀείδων,  
 Φοιβηΐδι τερπόμενος λύρα. 20

γλαυκὰ δὲ πάροιθε Σελάνα  
 χορὸν ὄριον ἀγεμονεύει  
 λευκῶν ὑπὸ σύρμασι μόσχω  
 γάνυται δὲ τέ οἱ νόος εὐμενῆς  
 πολυέμονα κόσμον ἐλίσσων.

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**ΘΕΟΔΩΡΟΥ ΠΡΟΔΡΟΜΟΥ.**

Θεάων ἀνασσα Κύπρι,  
 Ἴμερε κράτος χθονίων,  
 Γάμε βιότοιο φύλαξ,  
 ὑμέας στίχοις κυδαίνω,  
 Ἴμερον, Γάμον, Παφίην.  
 δέρκεο τὴν νεάνιν, δέρκεο κοῦρε.  
 ἔγρεο, μή σε φύγη πέρδικος ἄγρα.  
 Στρατόκλεις φίλος Κυθήρης,  
 Στρατόκλεις ἀνὴρ Μυρίλλας,  
 ἴδε τὴν φίλην γυναῖκα  
 κομάει, τέθηλε, λάμπει  
 ῥόδον ἀνθέων ἀνάσσει  
 ῥόδον ἐν κόραις Μύριλλα.  
 ἥελιος τὰ σέθεν δέμνια φαίνει  
 κυπάριττος πέφυκεν σφ' ἐνὶ κήπῳ.

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**ΑΝΑΚΡΕΟΝΤΕΙΑ.**

1.

**ΒΑΣΙΛΙΟΥ.**

Δότε μοι λύρην Ὀμήρου  
 φουίης ἀνευθε χορδῆς.

φέρε μοι κίπελλα θεσμών,  
 φέρε μοι νόμους κεράσσω,  
 μεθύων ὅπως χορεύσω, 5  
 ὑπὸ σῶφρονος δὲ λύσσης,  
 μετὰ βαρβίτων ἀείδων,  
 τὸ παρόλιον βοήσω.  
 δότε μοι λύρην Ὀμήρου  
 φονίης ἀνευθε χορδῆς. 10

2.

Εἰς ποτήριον ἀργυροῦν.

Τὸν ἄργυρον τορεύων  
 Ἐφαιστέ μοι ποιήσον  
 πανοπλίαν μὲν οὐχί,  
 τί γὰρ μάχαισι κάμοι ;  
 ποτήριον δὲ κοῖλον, 5  
 ὅσον δύνη, βαθύνας.  
 ποίει δέ μοι κατ' αὐτοῦ  
 μήτ' ἄστρα μήτ' ἄμαξαν,  
 μὴ στυγνὸν Ὠρίωνα  
 τί Πλειάδεσσι κάμοι ; 10  
 τί δ' ἄστρασι Βοώτew ;  
 ποιήσον ἀμπέλους μοι,  
 καὶ βότρυας κατ' αὐτῶν,  
 καὶ Μαινάδας τρυγώσας.  
 ποίει δὲ ληνὸν οἴνου 15  
 ληνοβάτας πατοῦντας,  
 τοὺς Σατύρους γελῶντας,  
 καὶ χρυσοὺς τοὺς Ἐρωτας,  
 καὶ Κυθήρην γελῶσαν,  
 ὁμοῦ καλῶ Δυναίω 20  
 Ἐρωτα κάφροδίτην.

## 3.

## Εἰς Ἑρωτα.

Στέφος πλέκων ποτ' εὔρον  
 ἐν τοῖς ῥόδοις Ἑρωτα  
 καὶ τῶν πτερῶν κατασχών  
 ἐβάπτισ' εἰς τὸν οἶνον,  
 λαβῶν δ' ἔπιον αὐτόν  
 καὶ νῦν, ἔσω μελῶν μου  
 πτεροῖσι γαργαλίζει.

5

## 4.

## Ἄλλο.

Ἡ γῆ μέλαινα πίνει,  
 πίνει δὲ δένδρε' αὐτήν,  
 πίνει θάλασσα δ' αὔρας,  
 ὁ δ' ἥλιος θάλασσαν,  
 τὸν δ' ἥλιον σελήνη.  
 τί μοι μάχεσθ' ἑταῖροι  
 καὶ τῷ θέλοντι πίνειν ;

5

## 5.

## ἽΟναρ.

Διὰ νυκτῶν ἐγκαθεύδων  
 ἀλυπορφύροις τάπησιν,  
 γεγανυμένος Δυαίω,  
 ἐδόκουν ἄκροισι ταρσοῖς  
 δρόμον ὠκύν ἐκτανύειν  
 μετὰ παρθένων ἀθύρων.  
 ἐπεκερτόμουν δὲ παῖδες  
 ἀπαλώτεροι Δυαίου,  
 δακέθυμά μοι λέγοντες

5

ΑΝΑΚΡΟΝΤΕΙΑ.

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διὰ τὰς καλὰς ἐκείνας. 10  
 ἐθέλοντι δὲ φιλήσαι  
 φύγον ἐξ ὕπνου μοι πάντες.  
 μεμονωμένος δ' ὁ τλήμων  
 πάλιν ἤθελον καθεύδειν.

6.

Εἰς Ἀπόλλωνα.

Ἄνὰ βάρβιτον δονήσω  
 ἄεθλος μὲν οὐ πρόκειται,  
 μελέτη δ' ἐπέστω πάντη.  
 σοφίης λαχὼν ἄωτου,  
 ἐλεφαντίνῳ δὲ πλήκτρῳ 5  
 λυγρὸν μέλος κροαίων,  
 Φρυγίῳ ῥυθμῷ βοήσω,  
 ἄτε τις κύκνος Καύστρου  
 ποικίλου πτεροῖσι μέλπων  
 ἀνέμου σύναυλος ἤχει. 10  
 σὺ δὲ Μοῦσα συγχόρευε,  
 (ἱερὸν γὰρ ἔστι Φοίβου  
 κιθάρῃ δάφνη τρίπους τε.)  
 λαλέων ἔρωτα Φοίβου,  
 ἀνεμώλιον τὸν οἴστρον  
 σαόφρων γὰρ ἔστ' ἀκούσαι.  
 “ τὸ μὲν ἐκπέφνεγα κέντρον,  
 φύσεως δ' ἄμειψα μορφήν”  
 φυτὸν εὐθαλὲς δ' ἐπηχεί.  
 ὁ δὲ Φοῖβος, ἦε Φοῖβος, 20  
 κρατέειν κόρην νομίζων,  
 χλοερὸν δρέπων δὲ φύλλον,  
 ἐδόκει τελεῖν Κυθήρην.  
 ἄγε θυμέ, πῆ μέμηνας  
 μανίην μανεῖς ἀρίστην ; 25



τὸ βέλος φέρε κρατύνων,  
 σκοπὸν ὡς βαλὼν ἀπέλθης.  
 τὸ δὲ τόξον Ἀφροδίτης  
 ἄφες, ᾧ θεοὺς ἐνίκα.  
 τὸν Ἀνακρέοντα μιμοῦ,  
 τὸν αἰδίμου μελιστήν.  
 φιάλην πρόπιπε παισίν,  
 φιάλην λόγων ἐρανίην,  
 ἀπὸ νέκταρος ποτοῖο  
 παραμύθιον λαβόντες,  
 φλογερὸν φυγόντες ἄστρον.

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## DITHYRAMBIC POETS.

### ΠΡΑΤΙΝΟΥ.

Τίς ὁ θόρυβος ὄδε ; τί τάδε τὰ χορεύματα ;  
τίς ὕβρις ἔμολεν ἐπὶ  
Διονυσιάδα πολυπάταγα θυμέλαν ;  
ἐμὸς ἐμὸς ὁ Βρόμιος  
ἐμὲ δεῖ κελαδεῖν, ἐμὲ δεῖ παταγεῖν 5  
ἀν' ἔρεα σύμενον μετὰ Ναϊάδων  
οἶά τε κύκνον ἄγοντα ποικιλόπτερον μέλος.  
τὰν αἰοιδὰν κατέστασε Πιερίς βασιλειαν  
ὁ δ' αὐλὸς ὕστερον χορευέτω  
καὶ γὰρ ἔσθ' ὑπηρέτας. κόμφ' ἴκνον 10  
θυραμάχοις τε πυγμαχίαισι νέων θέλει παροίωνων  
ἔμμεναι στρατηλάτας.  
παῖε, παῖε τὸν Φρυναίου  
ποικίλου προανέχοντα  
φλέγε τὸν ὀλεσισιαλοκάλαμον, 15  
λαλοβαρυπαραμελορυθμοβάτακ,  
τὸν ὑπὸ τρυπάνῳ δέμας πεπλασμένον.  
ἦν ἰδοῦ ἄδε σοι δεξιὰ  
καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε  
κισσόχαιτ' ἀναξ ἄκρουε τὰν ἐμὰν Δώριον χορείαν. 20

## ΤΙΜΟΘΕΟΥ.

## 1.

Οὐκ αἶδω τὰ παλαιά,  
 καινὰ γὰρ μάλα κρείσσω·  
 νέος ὁ Ζεὺς βασιλεύει,  
 τὸ πάλαι δ' ἦν Κρόνος ἄρχων.  
 ἀπίτω Μοῦσα παλαιά.

## 2.

Σὺ τ' ὦ τὸν αἰὶ πόλον οὐράνιον  
 ἀκτίσι λαμπραῖς Ἥλιε βάλλον,  
 πέμψον ἑκαβόλον ἐχθροῖς βέλος  
 σὺς ἀπὸ νευρᾶς, Παιάν.

## ΤΕΛΕΣΤΟΥ.

## 1.

Ὅν σοφὸν σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόφ  
 δρυμοῖς ὀρελοῖς ὄργανον  
 διὰν Ἀθάναν,  
 δυσόφθαλμον αἰσχὸς ἐκφοβηθείσαν,  
 αὖθις ἐκ χερῶν βαλεῖν,  
 νυμφαγενεῖ χειροκτύπῳ  
 φηρὶ Μαρσύᾳ κλέος.  
 τί γάρ νιν εὐηράτοιο κάλλεος  
 ὄξυς ἔρωσ ἔτειρεν, ἃ γάρ  
 παρθεναίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλωθῶ;

Ἄλλὰ μάταν ἀχόρευτος  
 ἄδε ματαιολόγων φάμα προσέπτατο

Ἑλλάδα, μουσπόλου σο -  
φᾶς ἐπίφθονου τέχνας ὄνειδος.

2.

Ἡ Φρύγα καλλιπνῶν αὐλῶν ἱερῶν βασιλῆα,  
Δυδὸν δε ἤρμοσε πρῶτος  
Δωρίδος ἀντίπαλον μούσης νόμον αἶολον ὄμφᾶ,  
πνεύματος εὔπτερον αὔραν ἀμφιπλέκων καλάμοις.

3.

Πρῶτοι παρὰ κρατῆρας Ἑλλήνων ἐν αὐλοῖς  
συνοπαδοὶ Πέλοπος ματρὸς ὀρείας  
Φρύγιον ἄεισαν νόμον  
τοὶ δ' ὄξυφώνοις πηκτίδων ψαλμοῖς κρέκον  
Δύδιον ὕμνον.

## PART IV.

### SCOLIA AND POPULAR SONGS.

#### ΟΜΗΡΙΚΑ.

##### 1.

*κάμινος ἢ κεραμῖς.*

Εἰ μὲν δώσετε μισθόν, αἰείσω, ὦ κεραμῆες  
δεῦρ' ἀγ' Ἀθηναίη, καὶ ὑπείρεχε χεῖρα καμίνου  
εὐ δὲ περαυθεῖεν κότυλοι καὶ πάντα κánaστρα,  
φρυχθήναι τε καλῶς καὶ τιμῆς ὄνον ἀρέσθαι,  
πολλὰ μὲν εἰν ἀγορῇ πωλεύμενα, πολλὰ δ' ἀγυιαῖς, 5  
πολλὰ δὲ κερδήναι ἡμῖν δὲ δῆ, ὡς σφιν αἰεῖσαι.  
ἦν δ' ἐπ' ἀναδείην τρεφθέντες ψεύδε' ἄρησθε,  
συγκαλέω δὴ ἔπειτα καμίνῳ δηλητήρας,  
Σύντριβ' ὁμῶς Σμάραγόν τε καὶ Ἄσβετον ἠδὲ Σα-  
βάκτην,  
Ἵμμόδαμόν θ', ὃς τῆδε τέχνη κακὰ πολλὰ πορίζει. 10  
πέρθε μὲν αἰθουσαν καὶ δώματα· σὺν δὲ κάμινος  
πᾶσα κυκηθεῖη, κεραμέων μέγα κωκυσάντων.  
ὡς γνάθος ἵππειῆ βρύκει, βρύκει δὲ κάμινος,  
πάντ' ἔντοσθ' αὐτῆς κεραμῆια λεπτὰ ποιούσα.  
δεῦρο καὶ Ἥελιου θύγατερ, πολυφάρμακε Κίρκη, 15  
ἄγρια φάρμακα βάλλε, κάκου δ' αὐτούς τε καὶ ἔργα.  
δεῦρο καὶ Χείρων ἀγέτω πολέας Κενταύρους,  
οἳ θ' Ἑρακλῆος χεῖρας φύγον, οἳ τ' ἀπόλοντο

τύπτοιεν τάδε ἔργα κακῶς, πίπτοι δὲ κάμινος,  
 αὐτοὶ δ' ῥιμῶζοντες ὄρφατο ἔργα πονηρά· 20  
 γηθήσω δ' ὄρων αὐτῶν κακοδαίμονα τέχνην.  
 ὃς δὲ χ' ὑπερκρίψει, πυρὶ τούτου πᾶν τὸ πρόσωπον  
 φλεχθείη, ὡς πάντες ἐπίσταντ' αἴσιμα ῥέζειν.

## 2.

## Εἰρεσιώνη.

Δῶμα προσηραπόμεσθ' ἀνδρὸς μέγα δυναμένοιο,  
 ὃς μέγα μὲν δύναται, μέγα δὲ πρέπει δλβιος αἰεὶ  
 αὐταὶ ἀνακλίνεσθε θύραι· πλοῦτος γὰρ ἔξεισιν  
 πολλός, σὺν πλούτῳ δὲ καὶ εὐφροσύνη τεθαλυῖα,  
 εἰρήνη τ' ἀγαθή· ὅσα δ' ἄγγεα, μεστὰ μὲν εἴη, 5  
 πῦρ καίη δ' αἰεὶ κατὰ καρδόπου ἔρκεα μάξαν  
 νῦν μὲν κριθαίην εὐώπιδα σησαμόεσσαν,

. . . . .  
 . . . . .

τοῦ παιδὸς δὲ γυνή κατὰ δῖφρακα βήσεται ὑπνεῖν,  
 ἡμίονοι δ' ἄξουσι κραταίποδες ἐς τόδε δῶμα·  
 αὐτὴ δ' ἰστὸν ὑφαίνοι ἐπ' ἠλέκτρῳ βεβανῖα. 10  
 νεῦμαί τοι, νεῦμαι ἐνιαύσιος, ὥστε χελιδῶν  
 ἔστηκεν πρὸ θύρης, ψιλὴ πόδας· ἀλλὰ φέρ' αἴψα,  
 [πέρσαι τῷ Ἀπόλλωνι γυιᾶτιδος. καὶ]  
 εἰ μὲν τι δώσεις· εἰ δὲ μή, οὐχ ἔστήξομεν  
 οὐ γὰρ συνοικήσοντες ἐνθάδ' ἤλθομεν. 15

## SCOLIA.

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### ΣΟΛΩΝΟΣ.

Πεφυλαγμένος ἄνδρα ἕκαστον ὄρα,  
μὴ κρυπτὸν ἔγχος ἔχων κραδίη  
φαιδρᾶ· σὲ προσενέπη πρόσωπῳ,  
γλώσσα δέ οἱ διχόμυθος  
ἐκ μελαίνης φρενὸς γεγωνῆ.

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### ΒΙΑΝΤΟΣ.

Ἄστοῖσι τῷ ἄρεσκε πᾶσι, ἐν πόλει αἴκε μένης·  
πλείστῳ γὰρ ἔχει χάριν αὐθάδης δὲ τρόπος  
πολλάκι βλαβερὰν ἐξέλαμψεν ἄταν.

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### ΠΙΤΤΑΚΟΥ.

Ἔχοντα δεῖ τόξον τε καὶ ἰοδόκον φαρέτραν  
στελεγει ἐπὶ φῶτα κακόν· πιστὸν γὰρ οὐδέν  
γλώσσα διὰ στόματος λαλεῖ,  
διχόμυθον ἔχουσα κραδίη νόημα.

ΧΙΛΩΝΟΣ.

Ἐν λιθίαις ἀκόλαις  
 ὁ χρυσὸς ἐξετάζεται διδοὺς βάσανον φανεράν  
 ἐν χρυσῷ δ' ἀνδρῶν ἀγαθῶν τε κακῶν τε  
 νοὺς ἔδωκ' ἔλεγχον.

ΣΙΜΩΝΙΔΟΥ.

Ἐγχαίνω μὲν ἄριστον ἀνδρὶ θνατῷ,  
 δεύτερον δὲ καλὸν φύαν γενέσθαι,  
 τὸ τρίτον δὲ πλουτεῖν ἀδόλως,  
 καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

ΚΑΛΛΙΣΤΡΑΤΟΥ.

1.

Ἐν μύρτου κλαδί τὸ ξίφος φορήσω,  
 ὥσπερ Ἀρμόδιος κ' Ἀριστογείτων,  
 ὅτε τὸν τύραννον κτανέτην  
 ἰσονόμους τ' Ἀθήμας ἐποίησάτην.

2.

Φίλταθ' Ἀρμόδι', οὐ τί που τέθνηκας,  
 νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,  
 ἵνα περ ποδώκης Ἀχιλεὺς,  
 Τυδείδην τέ φασιν Διομήδεα.



## 3.

Ἐν μύρτου κλαδί τὸ ξίφος φορήσω,  
 ὡςπερ Ἀρμόδιος κ' Ἀριστογείτων,  
 ὅτ' Ἀθηναίης ἐν θυσίαις  
 ἄνδρα τύραννον Ἰππαρχον ἐκαινέτην.

## 4.

Αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,  
 φίλταθ' Ἀρμόδιος κ' Ἀριστογείτων,  
 ὅτι τὸν τύραννον κταινέτην,  
 ἰσονόμους τ' Ἀθήνας ἐποίησάτην.

## ΤΒΡΙΟΤ ΤΟΤ ΚΡΗΤΟΣ.

Ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος, στρ.  
 καὶ τὸ καλὸν λαισήϊον πρόβλημα χρωτός  
 τούτῳ γὰρ ἄρῶ, τούτῳ θερίζω,  
 τούτῳ πατέω τὸν ἀδὺν οἶνον ἀπ' ἀμπέλῳ  
 τούτῳ δεσπότης μνῆαις κέκλημαι. 5

Τοὶ δὲ μὴ τολμώντ' ἔχειν δόρυ καὶ ξίφος στρ.  
 καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτός,  
 πάντες γόνυ πεπηγῶτες ἀμόν  
 . . . . κυνέοντί με δεσπότην  
 καὶ μέγαν βασιλέα φωνέοντι.

## Ἄδεσποτα.

## 1.

Αἰαῖ, Λειψύδριον προδωσέταιρον,  
 οἶους ἄνδρας ἀπώλεσας, μάχεσθαι

ἀγαθούς τε καὶ εὐπατρίδας,  
οὐ τότε ἔδειξαν οἶων πατέρων ἔσαν.

## 2.

Παλλὰς Τριτογένει', ἀνασσ' Ἀθηνῶ,  
ἄρθου τήνδε πόλιν τε καὶ πολίτας,  
ἄτερ ἀλγέων καὶ στάσεων  
καὶ θανάτων ἀώρων σύ τε καὶ πατήρ.

## 3.

Πλούτου μητέρ', Ὀλυμπίαν ἀείδω  
Δήμητρα στεφανηφόροις ἐν ὥραις,  
σέ τε παῖ Διὸς Περσεφόνη,  
χαίρετον, εὐ δὲ τάνδ' ἀμφέπετον πόλιν.

## 4.

Ἐν Δήλῳ ποτ' ἔτικτε τέκνα Λατώ,  
Φοῖβον χρυσοκόμαν, ἀνακτ' Ἀπόλλω,  
ἐλαφηβόλον τ' ἀγροτέραν  
Ἄρτεμιν, ἃ γυναικῶν μέγ' ἔχει κράτος.

## 5.

ᾠ Πάν, Ἀρκαδίας μέδων κλεεινῶς,  
ὄρχηστὰ βρομίας ὄπαδὲ Νύμφαις,  
γελάσειας, ᾠ Πάν, ἐπ' ἐμαῖς  
εὐφροσύναις αἰοδαῖς κεχαρημένος.

## 6.

Ἐνικήσαμεν, ὡς ἐβουλόμεσθα,  
καὶ νίκην ἔδοσαν θεοὶ φέροντες  
παρὰ Πανδρόσου ὡς φίλην Ἀθηνῶν.

7.

Εἶθ' ἐξήν ὁποῖός τις ἦν ἕκαστος  
τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν  
ἐσιδόντα, κλείσαντα πάλιν,  
ἄνδρα φίλον νομίζειν ἀδόλφ φρενί.

8.

Ἐκ γῆς . . . χρῆ κατιδεῖν πλόου,  
εἴ τις δύναιτο καὶ παλάμην ἔχει  
ἐπεὶ δέ κ' ἐν πόντῳ γένηται,  
τῷ παρεόντι τρέχειν ἀνάγκη.

9.

Ὁ καρκίνος ὧδ' ἔφα,  
χαλᾶ τὸν ὄφιν λαβῶν  
"εὐθὺν χρῆ τὸν ἐταῖρον ἔμμεν  
καὶ μὴ σκολιὰ φρονεῖν."

10.

Παῦ Τελαμῶνος Αἴαν αἰχμητά, λέγουσί σε  
ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

11.

Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον  
ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

12.

Εἶθε λύρα καλὴ γενοίμην ἐλεφαντίνῃ,  
καὶ με καλοὶ παῖδες φεροῖεν Διούσιον ἐς χορόν.

13.

Εἶθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,  
καὶ με καλὴ γυνὴ φοροίη καθαρὸν θεμένη νόον.

14.

Σύν μοι πῦνε, σνήβα, σνέρα, συστεφανηφόρει,  
σύν μοι μαινομένῳ μαίνεο, σὺν σώφροσι σωφρόνει.

15.

Ἐπὸ παντὶ λίθῳ σκορπίος, ὡς ταῖρ', ὑποδύεται  
φράζευ, μή σε βάλῃ τῷ δ' ἀφανεῖ πᾶς ἔπεται δόλος.

16.

Ὅστις ἄνδρα φίλον μὴ προδίδωσιν, μέγαν ἔχει  
τιμὴν ἐν τε βροτοῖς ἐν τε θεοῖσιν κατ' ἔμῳ νόῳ.

17.

Ἐγχει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθου,  
εἰ χρὴ τοῖς ἀγαθοῖς ἀνδράσιν οἰνοχοεῖν.

18.

Οὐ χρὴ πόλλ' ἔχειν θνητὸν ἄνθρωπον, ἀλλ' ἔραν,  
καὶ κατεσθλίειν σὺ δὲ κάρτα φείδη.

## POPULAR SONGS.

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1.

Πλείστον οὔλον οὔλον ἴει, ἴουλον ἴει.

2.

ὦ Δίε πάσι θεοῖσιν  
τετιμένε, σοὶ γὰρ ἔδωκα  
πρῶτῳ μέλος ἀνθρώποισιν  
φωναῖς λιγυραῖς ἀείσαι·  
Φοῖβος δὲ κότῳ σ' ἀναιρεῖ,  
Μοῦσαι δὲ σε θρηνέουσιν.

3.

Ἐλθεῖν, ἦρωε Διόνυσε,  
Ἄλιον ἐς ναὸν ἀγρόν  
σὺν Χαρίτεσσιν ἐς ναόν  
τῷ βοέῳ ποδὶ θύων,  
ἄξιε ταῦρε,  
ἄξιε ταῦρε.

4.

Ἀνάγετε κῶμον, ἀνάγετ', εὐρυχωρίαν  
τῷ θεῷ ποιείτε·  
ἐθέλει γὰρ ὁ θεὸς ὀρθὸς ἐσφυρωμένος  
διὰ μέσου βαδίζειν.

5.

Σοί, Βάκχε, τάνδε μούσαν ἀγλαΐζομεν  
 ἀπλοῦν ῥυθμὸν χέοντες αἰόλω μέλει,  
 καινὰν ἀπαρθένευτον, οὔτι ταῖς πάρος  
 κεχρημέναν φῶδᾶσιν, ἀλλ' ἀκήρατον  
 κατάρχομεν τὸν ὕμνον.

6.

Πόρρω παῖδες πόδα μετάβατε καὶ κωμάξατε βέλτιον.

7.

Ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ σέλινα;  
 Ταδί τὰ ῥόδα, ταδί τὰ ἴα, ταδί τὰ καλὰ σέλινα.

8.

A. Χέλει χελώνη, τί ποιεῖς ἐν τῷ μέσῳ;  
 B. Ἔρια μαρύομαι καὶ κρόκην Μιλησίαν.  
 A. Ὁ δ' ἔκγονός σου τί ποιῶν ἀπώλετο;  
 B. Λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἄλατο.

9.

Ἄμμες ποκ' ἦμες ἄλκιμοι νεανῖαι.  
 Ἄμμες δέ γ' εἰμές· αἱ δὲ λῆς, ἀργάσδεο.  
 Ἄμμες δέ γ' ἐσόμεσθα πολλῶ κάρρονες.

10.

Δέξαι τὰν ἀγαθὰν τύχην, δέξαι τὰν ἰγίειαν,  
 ἂν φέρομεν παρὰ τᾶς θεῶ, ἂν ἐκαλέσσατο τήνα.

11.

Ἄλει μύλα ἄλει,  
 καὶ γὰρ Πυττακὸς ἀλεῖ,  
 μεγάλας Μιτυλάνας βασιλεύων.

## 12.

ὦ παῖδες, οἱ Χαρίτων τε καὶ πατέρων λάχετ' ἐσθλῶν,  
 μὴ φθονεῖθ' ὥρας ἀγαθοῖσιν ὀμιλεῖν  
 σὺν γὰρ ἀνδρείᾳ καὶ ὁ λυσιμελὴς ἔρωσ  
 ἐπὶ Χαλκιδέων θάλλει πόλεσιν.

## 13.

Μήποτ' εὖ ἔρδειν γέροντα, μηδὲ παῖδα βάσκανον,  
 μηδὲ δαφυλῆ γυναῖκα, μηδὲ γείτονος κίνα,  
 μὴ κυβερνήτην φῶλυτον, μὴ λάλον κωπηλάτην.

## 14.

## Χελιδόνισμα.

Ἦλθ', ἦλθε χελιδών,  
 καλὰς ὥρας ἄγουσα  
 καὶ καλοὺς ἐνιαυτούς,  
 ἐπὶ γαστέρα λευκά  
 κ' ἐπὶ νῶτα μέλαινα.  
 παλάθαν οὐ προκυκλεῖς  
 ἐκ πόντος οἴκου,  
 οἴνου τε δέπαστρον  
 τυρῶν τε κάνιστρον  
 καὶ πυρῶν ; ἂ χελιδών  
 καὶ τὸν λεκιθίταν

5

10

οὐκ ἀπωθεῖται. πότερ' ἀπίωμες ἢ λαβώμεθα ;  
 εἰ μὲν τι δόσεις· εἰ δὲ μή, οὐκ ἐάσομεν,  
 ἢ τὰν θύραν φέρωμες ἢ θυπέρθυρον,  
 ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν  
 μικρὰ μὲν ἐστι, ῥαδίως μιν οἴσομεν

15

ἂν δὴ φέρῃς τι, μέγα δὴ τι καὶ φέροις.  
 ἄνοιγ', ἀνοίγε τὰν θύραν χελιδόνι  
 οὐ γὰρ γέροντές ἐσμεν, ἀλλὰ παιδία.

## 15.

Ὡς οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι  
 τῇ πόλει πάρεισιν.  
 ἐνταῦθα γὰρ Δήμητρα καὶ Δημήτριον  
 ἅμα παρήγ' ὁ καιρός.  
 χῆ μὲν τὰ σεμνὰ τῆς Κόρης μυστήρια 5  
 ἔρχεθ' ἵνα ποιήσῃ,  
 ὁ δ' ἰλαρός, ὥσπερ τὸν θεὸν δεῖ, καὶ καλός  
 καὶ γελῶν πάρεστι.  
 σεμνόν, ὅθι φαίνεθ', οἱ φίλοι πάντες κύκλω,  
 ἐν μέσοισι δ' αὐτός. 10  
 ὁμοιος, ὥσπερ οἱ φίλοι μὲν ἀστέρες,  
 ἥλιος δ' ἐκείνος.  
 ὦ τοῦ κρατίστου παῖ Πιοσειδῶνος θεοῦ  
 χαῖρε κάφροδίτης.  
 ἄλλοι μὲν ἢ μακρὰν γὰρ ἀπέχουσιν θεοί, 15  
 ἢ οὐκ ἔχουσιν ὄτα,  
 ἢ οὐκ εἰσίν, ἢ οὐ προσέχουσιν ἡμῖν οὐδὲ ἔν  
 σὲ δὲ παρόνθ' ὀρώμεν,  
 οὐ ξύλινον οὐδὲ λίθινον, ἀλλ' ἀληθινόν  
 εὐχόμεσθα δὴ σοι 20  
 πρῶτον μὲν, εἰρήνην ποίησον, φίλτατε,  
 κύριος γὰρ εἰ σύ.  
 τὴν δ' οὐχὶ Θηβῶν, ἀλλ' ὅλης τῆς Ἑλλάδος  
 Σφίγγα περικρατοῦσαν,  
 Αἰτωλόν, ὅστις, ἐπὶ πέτρας καθήμενος, 25  
 ὥσπερ ἡ παλαιά,  
 τὰ σώμαθ' ἡμῶν πάντ' ἀναρπάσας φέρει,  
 κοῦκ ἔχω μάχεσθαι,



(Αἰτωλικὸν γὰρ ἀρπάσαι τὰ τῶν πέλας,  
νῦν δὲ καὶ τὰ πόρρω·)  
μάλιστα μὲν δὴ κόλασον αὐτός· εἰ δὲ μή,  
Οἰδίπουν τι' εὐρέ,  
τὴν Σφίγγα ταύτην ὅστις ἢ κατακρημιεῖ,  
ἢ σπίνου ποιήσει.

## PART V.

### HYMNS AND CHRISTIAN POEMS.

#### ΟΜΗΡΟΥ.

##### *Εἰς Πᾶνα.*

Ἄμφι μοι Ἑρμείω φίλον γόνον ἔννεπε, Μοῦσα,  
αἰγιπτόδην, δικέρωτα, φιλόκροτον, ὃς τ' ἀνὰ πῖσιν  
δενδρήεντ' ἄμυδις φοιτᾷ χοροθήσει νύμφαις,  
αἷ τε κατ' αἰγίλιπος πέτρης στείβουσι κάρηνα  
Πᾶν' ἀνακεκλόμεναι, νόμον θεόν, ἀγλαέθειρον, 5  
αἰχμήενθ', ὃς πάντα λόφον νιφόεντα λέλογχεν  
καὶ κορυφὰς ὀρέων καὶ πετρήεντα κέλευθα·  
φοιτᾷ δ' ἔνθα καὶ ἔνθα διὰ ῥωπήϊα πυκνά,  
ἄλλοτε μὲν ῥέθροισιν ἐφελκόμενος μαλακοῖσιν,  
ἄλλοτε δ' αὖ πέτρῃσιν ἐν ἡλιβάτοισι διοιχνεῖ 10  
ἄκροτάτην κορυφήν μηλόσκοπον εἰσαναβαίωνων  
πολλάκι δ' ἀργινόμεντα διέδραμεν οὔρεα μακρά,  
πολλάκι δ' ἐν κνημοῖσι διήλασε θήρας ἐναίρων,  
ὄξέα δερκόμενος· τότε δ' ἔσπερος ἔκλαγεν οἶος,  
ἄγρης ἔξανιών, δονάκων ὑπο μούσαν ἀθύρων 15  
νήδυμον οὐκ ἂν τόνγε παραδράμοι ἐν μελέεσσιν  
ἄρνις, ἧ τ' ἔαρος πολυαυθέος ἐν πετάλοισιν  
θρήνον ἐπιπροχέουσα χέει μελίγηρυν ἀοιδήν.

σὺν δὲ σφῖν τότε νύμφαι ὄρεστιάδες λυγύμολποι  
 φοιτῶσαι πύκα ποσσὶν ἐπὶ κρήνη μελανύδρῳ 20  
 μέλπονται κορυφήν δὲ περιστένει οὔρεος ἤχώ·  
 δαίμων δ' ἔνθα καὶ ἔνθα χορῶν, τοτὲ δ' ἐς μέσον ἔρπων  
 πυκνὰ ποσσὶν διέπει, λαΐφος δ' ἐπὶ νῶτα δαφουῖόν  
 λυγκὸς ἔχει, λυγρῆσιν ἀγαλλόμενος φρένα μολπαῖς·  
 ἐν μαλακῷ λειμῶνι, τόθι κρόκος ἦδ' ὑάκινθος 25  
 εὐώδης θαλέθων καταμίσγεται ἄκριτα ποίη.  
 ὑμνεύσιν δὲ θεοὺς μάκαρας καὶ μακρὸν Ὀλυμπον  
 οἶόν θ' Ἑρμείαν ἐριούνιον ἔξοχον ἄλλων  
 ἔννεπον, ὡς ὄγ' ἅπασιν θεοῖς θεὸς ἄγγελός ἐστιν,  
 καὶ ῥ' ὄγ' ἐς Ἀρκαδίην πολυπίδακα, μητέρα μῆλιν,  
 ἐξίκετ', ἔνθα τέ οἱ τέμενος Κυλληνίου ἐστίν·  
 ἐνθ' ὄγε καὶ θεὸς ὦν ψαφαρότριχα μῆλ' ἐνόμειεν  
 ἀνδρὶ πάρα θνητῶ· θάλε γὰρ πόθος ὑγρὸς ἐπελθῶν  
 νύμφη εὐπλοκάμῳ Δρύσπος φιλότῃτι μιγήναι.  
 ἐκ δ' ἐτέλεσσε γάμον θαλερόν· τέκε δ' ἐν μεγάροισιν 35  
 Ἑρμεία φίλον υἱόν, ἄφαρ τερατωπὸν ιδέσθαι,  
 αἰγιπόδην, δικέρωτα, πολύκροτον, ἠδυγέλωτα  
 φεύγε δ' ἀναΐξασα, λίπεν δ' ἄρα παῖδα τιθήνη  
 δεῖσε γάρ, ὡς ἴδεν ὄψιν ἀμείλιχον, ἠγέγειον.  
 τὸν δ' αἰψ' Ἑρμείας ἐριούνιος ἐς χέρα θῆκεν 40  
 δεξάμενος· χαῖρεν δὲ νόφ περιώσια δαίμων.  
 ῥίμφα δ' ἐς ἀθανάτων ἔδρας κίε παῖδα καλίνης  
 δέρμασιν ἐν πυκνιοῖσιν ὄρεσκόφιο λαγωῦ·  
 παρ δὲ Ζηνὶ κάθιζε καὶ ἄλλοις ἀθανάτοισιν,  
 δεῖξε δὲ κούρον ἕόν· πάντες δ' ἄρα θυμὸν ἔτερφθεν 45  
 ἀθάνατοι, περιάλλα δ' ὁ Βάκχειος Διόνυσος·  
 Πᾶνα δὲ μιν καλέεσκον, ὅτι φρένα πᾶσιν ἔτερψε.  
 Καὶ σὺ μὲν οὕτω χαῖρε, ἀναξ· λίτομαι δέ σ' αἰοιδῆ·  
 αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' αἰοιδῆς.

## ΚΛΕΑΝΘΟΥΣ.

Ἕμνος εἰς Δία.

Κύδιστ' ἀθανάτων, πολυώνυμε, παγκρατὲς αἰεὶ  
 Ζεῦ, φύσεως ἀρχηγέ, νόμου μέτα πάντα κυβερνῶν,  
 χαῖρε· σὲ γὰρ πάντεσσι θέμις θηητοῖσι προσαιδᾶν,  
 ἐκ σοῦ γὰρ γένος ἐσμέν, ἡς μίμημα λαχόντες  
 μῦνοι, ὅσα ζῶει τε καὶ ἔρπει θνήτ' ἐπὶ γαῖαν. 5  
 τῷ σε καθυμνήσω, καὶ σὸν κράτος αἰὲν αἰέσω.  
 σοὶ δὴ πᾶς ὄδε κόσμος ἐλισσόμενος περὶ γαῖαν  
 πείθεται, ἧ κεν ἄγης, καὶ ἐκῶν ὑπὸ σείῳ κρατεῖται.  
 τοῖον ἔχεις ὑποεργὸν ἀνικήτοις ἐνὶ χερσίν  
 ἀμφήκη, πυρόεντα, αἰεζῶντα κεραυνόν. 10  
 τοῦ γὰρ ὑπὸ πληγῆς φύσεως πάντ' ἐρρήγασιν,  
 ᾧ σὺ κατευθύνεις κοινὸν λόγον, ὃς διὰ πάντων  
 φοιτᾷ, μινύμενος μεγάλοις μικροῖς τε φάεσσιν.  
 ὃς τόστος γεγαῶς ὑπατος βασιλεὺς διὰ παντός  
 . . . . .  
 οὐδέ τι γίγνεται ἔργον ἐπὶ χθονὶ σοῦ δίχα, δαῖμον, 15  
 οὔτε κατ' αἰθέριον θεῖον πόλον, οὔτ' ἐνὶ πόντῳ,  
 πλὴν ὅποσα ῥέζουσι κακοὶ σφετέρῃσιν ἀνοίαις·  
 ἀλλὰ σὺ καὶ τὰ περισσὰ ἐπίστασαι ἄρτια θείναι,  
 καὶ κοσμεῖς τὰ ἄκοσμα, καὶ οὐ φίλα σοὶ φίλα ἐστίν.  
 ὧδε γὰρ εἰς ἕν ἅπαντα συνήρμοκας ἐσθλὰ κακοῖσιν, 20  
 ὥσθ' ἕνα γίγνεσθαι πάντων λόγον αἰὲν ἔόντα,  
 ὃν φεύγοντες ἑώσιν, ὅσοι θηητῶν κακοὶ εἰσιν,  
 δύσμοροι, οὔτ' ἀγαθῶν μὲν αἰεὶ κτήσιν ποθέοντες,  
 οὔτ' ἐσορῶσι θεοῦ κοινὸν νόμον, οὔτε κλύουσιν,  
 ᾧ κεν πειθόμενοι σὺν νῷ βίον ἐσθλὸν ἔχοιεν. 25  
 αὐτοὶ δ' αὐ ὀρμῶσιν ἀνευ καλοῦ ἄλλος ἐπ' ἄλλα,  
 οἱ μὲν ὑπὲρ δόξης σπουδῆν δυσέριστον ἔχοντες,  
 οἱ δ' ἐπὶ κερδοσύνας τετραμμένοι οὐδενὶ κόσμῳ,

ἄλλοι δ' εἰς ἄνεσιν καὶ σώματος ἡδέα ἔργα,  
 σπεύδοντες μάλα πάμπαν ἐναντία τῶνδε γενέσθαι. 30  
 ἀλλὰ Ζεῦ πάνδωρε, κελαινεφές, ἀρχικέραυνε,  
 ἀνθρώπους ῥύοιο ἀπειροσύνης ἀπὸ λυγρῆς,  
 ἦν σύ, πάτερ, σκέδασον ψυχῆς ἄπο, δὸς δὲ κυρῆσαι  
 γνώμης, ἧ πίσυνος σὺ δίκης μέτα πάντα κυβερνᾷς,  
 ὄφρ' ἂν τιμηθέντες ἀμειβώμεσθ' ἀ σε τιμῇ, 35  
 ὑμνοῦντες τὰ σὰ ἔργα διηλεκές, ὡς ἐπέοικε  
 θνητὸν εἶναι· ἐπεὶ οὔτε βροτοῖς γέρας ἄλλο τι μείζον,  
 οὔτε θεοῖς, ἧ κοινὸν αἰεὶ νόμον ἐν δίκῃ ὑμνεῖν.

## ΚΑΛΛΙΜΑΧΟΥ.

## Ἕμνος εἰς Ἀπόλλωνα.

Οἶον ὁ τὰπόλλωνος ἐσεῖσατο δάφνινος ὄρηξ,  
 οἶα δ' ὄλον τὸ μέλαθρον. ἐκάς, ἐκάς, ὄστις ἀλιτρός.  
 καὶ δὴ που τὰ θύρετρα καλῶ ποδὶ Φοῖβος ἀράσσει.  
 οὐκ ὄρας; ἐπένευσεν ὁ Δῆλιος ἠδὲ τι φοίνιξ  
 ἐξαπίνης, ὁ δὲ κύκνος ἐν ἡέρι καλὸν αἰεῖει. 5  
 αὐτοὶ νῦν κατοχῆς ἀνακλίνεσθε πυλάων,  
 αὐταὶ δε κληῖδες· ὁ γὰρ θεὸς οὐκέτι μακράν.  
 οἱ δὲ νέοι μολπήν τε καὶ ἐς χορὸν ἐντύνεσθε.  
 ὠπόλλων οὐ παντὶ φαίνεται, ἀλλ' ὅτις ἐσθλός.  
 ὄς μιν ἴδῃ, μέγας οὔτος· ὄς οὐκ ἴδε, λιτὸς ἐκείνος. 10  
 ὄψόμεθ', ὦ Ἐκάεργε, καὶ ἐσσόμεθ' οὔποτε λιτοί.  
 μήτε σιωπηλὴν κύθαρην, μήτ' ἄψοφον ἴχνος  
 τοῦ Φοῖβου τοὺς παῖδας ἔχειν ἐπιδημήσαντος,  
 εἰ τελείων μέλλουσι γάμον, πολὴν τε κερεῖσθαι,  
 ἐστήξεν δὲ τὸ τεῖχος ἐπ' ἀρχαίοισι θεμέθλοις. 15  
 ἡγασάμην τοὺς παῖδας, ἐπεὶ χέλυς οὐκέτ' ἀεργός.  
 εὐφημεῖτ' αἰτοῦτες ἐπ' Ἀπόλλωνος αἰοιδῆ.  
 εὐφημεῖ καὶ πόντος, ὄτε κλείουσιν αἰοιδό

ἢ κύθαριν, ἢ τόξα, Δυκωρέος ἔντεα Φοῖβον.  
 οὐδὲ Θέτις Ἀχιλλῆα κινύρεται αἴλινα μήτηρ, 20  
 ὀππότε' ἰὴ παιῶν, ἰὴ παιῶν, ἀκούσῃ.  
 καὶ μὲν ὁ δακρυόεις ἀναβάλλεται ἄλγεια πέτρος,  
 ὅστις ἐνὶ Φρυγίῃ διερός λίθος ἐστήρικται,  
 μάρμαρον ἀντὶ γυναικὸς οὐζυρόν τι χανούσης.  
 ἰή, ἰὴ φθέγγεσθε· κακὸν μακάρεσσιν ἐρίζειν. 25  
 ὃς μάχεται μακάρεσσιν, ἐμῷ βασιλῆϊ μάχοιτο.  
 τὸν χορὸν ἀπόλλων, ὅτι οἱ κατὰ θυμὸν αἰεῖδει,  
 τιμήσει· δύναται γάρ, ἐπεὶ Διὶ δεξιὸς ἦσται.  
 οὐδ' ὁ χορὸς τὸν Φοῖβον ἐφ' ἐν μόνου ἡμᾶρ αἰεῖσει·  
 ἔστι γὰρ εὐμνος· τίς ἂν οὐ ῥέα Φοῖβον αἰεῖδοι; 30  
 χρύσεια τὰ πόλλωνι, τό τ' ἐνδυτόν, ἢ τ' ἐπιπορπίς,  
 ἢ τε λύρη, τὸ τ' ἄεμμα τὸ Δύκτιον, ἢ τε φαρέτρη·  
 χρύσεια καὶ τὰ πέδιλα· πολύχρυσος γὰρ Ἀπόλλων,  
 καὶ τε πολυκτέανος Πυθῶνί κε τεκμήραιο.  
 καὶ μὲν αἰεὶ καλὸς καὶ αἰεὶ νέος· οὐποτε Φοῖβον 35  
 θηλείαις οὐδ' ὅσσον ἐπὶ χυόος ἦλθε παρειαῖς.  
 αἰ δὲ κόμαι θυόνετα πέδῳ λείβουσιν ἔλαια,  
 οὐ λίπος Ἀπόλλωνος ἀποστᾶζουσιν ἔθειραι,  
 ἀλλ' αὐτὴν πανάκειαν ἐν ἄστει δ', ᾧ κεν ἐκείναι  
 πρῶκις ἔραζε πέσσωσιν, ἀκήρια πάντ' ἐγένοντο. 40  
 τέχνη δ' ἀμφιλαφῆς οὔτις τόσον ὅσσον Ἀπόλλων.  
 κείνος οἷστυντὴν ἔλαχ' ἀνέρα, κείνος αἰοιδόν·  
 Φοῖβῳ γὰρ καὶ τόξον ἐπιτρέπεται καὶ αἰοιδή.  
 κείνου δὲ θριαί, καὶ μάντιες· ἐκ δὲ νῦ Φοῖβου  
 ἰητροὶ δεδάσσω ἀνάβλησιν θανάτοιο. 45  
 Φοῖβον καὶ Νόμιον κυκλήσκομεν, ἐξέτι κείνου,  
 ἐξὸτ' ἐπ' Ἀμφρυσῶ ζευγῆτιδας ἔτρεφεν ἵππους,  
 ἠϊθέου ὑπ' ἔρωτι κεκαυμένος Ἀδμήτοιο.  
 ῥεῖα κε βουβόσιον τελέθει πλέον, οὐδέ κεν αἰγες  
 δέουιντο βρεφέων ἔτι μηκάδες, ἦσιν Ἀπόλλων 50  
 βοσκομένης ὀφθαλμὸν ἐπήγαγεν· οὐδ' ἀγάλακτες  
 οἶες, οὐδ' ἄκυθοι, πᾶσαι δὲ κεν εἶεν ὑπαρνοί,

ἡ δέ κε μουντοτόκος διδυμητόκος αἴψα γένοιτο.  
 Φοῖβω δ' ἐσπόμενοι πόλιας διεμετρήσαντο  
 ἄνθρωποι· Φοῖβος γὰρ αἶε πολέσσι φιληδεῖ 53  
 κτιζομένης· αὐτὸς δὲ θεμέλια Φοῖβος ὑφαίνει  
 τετραέτης τὰ πρῶτα θεμέλια Φοῖβος ἔπηξεν  
 καλῇ ἐν Ὀρτυγίῃ, περιηγέος ἐγγύθι λίμνης.  
 Ἄρτεμις ἀγρώσσουσα καρῆατα συνεχῆς αἰγῶν  
 Κυνθιάδων φορέεσκεν, ὃ δ' ἔπλεκε βωμόν Ἀπόλλων. 64  
 δείματο μὲν κεράεσσιν ἐδέθλια, πῆξε δὲ βωμόν  
 ἐκ κεράων, κεραοὺς δὲ περίξ ὑπεβάλλετο τοίχους.  
 ὦδ' ἔμαθεν τὰ πρῶτα θεμέλια Φοῖβος ἐγείρειν.  
 Φοῖβος καὶ βαθύγειον ἐμῆν πόλιν ἔφρασε Βάπτω  
 καὶ Λιβύην ἐσίοντι κόραξ ἠγήσατο λαῶν 65  
 δεξιὸς οἰκιστῆρ, καὶ ὤμοσε τείχεα δώσειν  
 ἡμετέροις βασιλεύσιν αἶε δ' εὖορκος Ἀπόλλων.  
 ὦπολλον, πολλοὶ σε Βοηδρόμιον καλέουσι,  
 πολλοὶ δὲ Κλάριον (πάντη δέ τοι οὔνομα πουλύ·)  
 αὐτὰρ ἐγὼ Καρνείον ἐμοὶ πατρώιον οὔτω 70  
 Σπάρτη σοί, Καρνείε, τόδε πρῶτιστων ἔδεθλον,  
 δεύτερον αὖ Θήρη, τρίτατόν γε μὲν ἄστῃ Κυρήνης.  
 ἐκ μὲν σε Σπάρτης ἕκτον γένος Οἰδιπόδαο  
 ἦγαγε Θηραῖην ἐς ἀπόκτισιν· ἐκ δὲ σε Θήρης  
 οὖλος Ἀριστοτέλης Ἀσβυστίδι πάρθετο γαίῃ. 75  
 δεῖμε δέ τοι μάλα καλὸν ἀνάκτορον· ἐν δὲ πόλῃ  
 θῆκε τελεσφορίην ἐπετήσιον, ἧ ἔνι πολλοὶ  
 ὑστάτιον πίπτουσιν ἐπ' ἰσχίον, ὦ ἄνα, ταῦροι.  
 ἰή, ἰή, Καρνείε πολύλλιτε, σείο δὲ βωμοὶ  
 ἄνθεα μὲν φορέουσιν ἐν εἴαρι, τόσσα περ ὄραι 80  
 ποικίλ' ἀγνεῦσι, ζεφύρου πνεύοντος ἑέρσην,  
 χεῖματι δὲ κρόκον ἠδύν· αἶε δὲ τοι ἀέναον πῦρ,  
 οὐδέ ποτε χθίζον περιβόσκειται ἄνθρακα τέφρη.  
 ἦ ῥ' ἐχάρη μέγα Φοῖβος, ὅτε ζωστήρες Ἐννοῦς  
 ἀνέρες ὠρχήσαντο μετὰ ξανθήσι Λιβύσσης, 85  
 τέθμιαι εὐτέ σφω Καρνειάδες ἤλυθον ὄραι.

οἱ δ' οὐπω πηγῆς Κυρήης ἐδύναντο πελάσσαι  
 Δωριέες, πυκινὴν δὲ νάπαις Ἄξιλον ἔναιον.  
 τοὺς μὲν ἀναξ ἶδεν αὐτός, ἐῆ δ' ἐπεδείξατο νύμφη,  
 στὰς ἐπὶ Μυρτούσης κερατώδεος ἤχι λέοντα 90  
 Ἰψήϊς κατέπεφνε, βοῶν σίνιν Εὐρυπύλοιο.  
 οὐ κείνου χορὸν εἶδε θωώτερον ἄλλον Ἀπόλλων,  
 οὐδὲ πόλει τόσ' ἔνειμεν ὀφέλιμα, τόσσα Κυρήνη  
 μνωόμενος προτέρης ἀρπακτύος. οὐδὲ μὲν αὐτοὶ  
 Βαττιάδαι Φοίβοιο πλέον θεὸν ἄλλον ἔτισαν. 95  
 ἰή, ἰή Παιῆον ἀκούομεν, οὐνεκα τοῦτο  
 Δελφός τοι πρῶτιστον ἐφύμμιον εὔρετο λαός,  
 ἦμος ἐκηβολίην χρυσέων ἐπεδείκνυστο τόξων.  
 Πυθῶ τοι κατιόντι συνήντητο δαιμόνιος θήρ,  
 αἰνὸς ὄφιν· τὸν μὲν σὺ κατήναρες, ἄλλον ἐπ' ἄλλω 100  
 βάλλων ὠκὺν οἰστόν· ἐπηύτησε δὲ λαός,  
 ἰή, ἰή παιῆον, ἕϊ βέλος εὐθύ· σὲ μήτηρ  
 γείνατ' ἀοσσητήρα· τὸ δ' ἐξέτι κείθεν ἀείδη.  
 ὁ φθόνος Ἀπόλλωνος ἐς οὐατα λάθριος εἶπεν,  
 οὐκ ἄγαμαι τὸν αἰοιδόν, ὃς οὐχ, ὅσα πόντος, ἀείδει. 105  
 τὸν φθόνον ὀπόλλων ποδί τ' ἤλασεν, ὠδέ τ' ἔειπεν  
 Ἄσσυρίου ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ πολλὰ  
 λύματα γῆς καὶ πολλὸν ἐφ' ὕδατι συρφετὸν ἔλκει.  
 Ζηοὶ δ' οὐκ ἀπὸ παιντὸς ὕδωρ φορέουσι Μέλισσαι,  
 ἀλλ' ἦτις καθαρὴ τε καὶ ἀχράαντος ἀνέρπει 110  
 πίδακος ἐξ ἱερῆς ὀλίγη λιβάς, ἄκρον ἄωτον.  
 χαίρει ἀναξ, ὁ δὲ Μῶμος, ἕν' ὁ φθόρος, ἔνθα νέοντο.

## ΠΡΟΚΛΑΟΥΣ.

Ἔμνος εἰς Ἀφροδίτην.

Ἔμνόμεν Λυκίων βασιληίδα Κουραφροδίτην,  
 ἦς ποτ' ἀλεξικάκοιο περιπλήθοντες ἀρωγῆς



πατρίδος ἡμετέρης θεοφράδμοιες ἡγεμονῆς  
 ἱερὸν ἰδρύσαντο κατὰ πτολίεθρον ἄγαλμα,  
 σύμβολ' ἔχον νοεροῦ γάμου, νοερῶν ὑμεναίων 5  
 Ἐφαιστοῦ πυρέντος ἰδ' οὐρανόθεν Ἀφροδίτης  
 καὶ ἑθεῖν ὀνόμησαν Ὀλύμπιον, ἧς διὰ κάρτος  
 πολλάκι μὲν θανάτω βροτοφθόρον ἔκφυγον ἴον,  
 ἐς δ' ἀρετὴν ἔχον ὄμμα τελεσσιγόνων δ' ἀπὸ λέκτρων  
 ἔμπεδος ἀγλαόμητις ἀνασταχέσκε γενέθλη, 10  
 πάντη δ' ἠπιόδωρος ἔην βιώτωι γαλήνῃ.  
 ἀλλὰ καὶ ἡμετέρης ὑποδέχυνσο, πότνα, θνητῆν  
 εὐεπίης· Λυκίων γὰρ ἀφ' αἵματος εἰμι καὶ αὐτός.  
 ψυχὴν δ' ἀψ' ἀνάειρον ἀπ' αἵσχεος ἐς πολὺ κάλλος,  
 γηγενέος προφυγοῦσαν ὀλοῖου οἴστρου ἐρωῆς. 15

## ΟΡΦΕΩΣ ΤΜΝΟΙ.

### 1.

#### Εἰς Ἔπνον.

Ἔπνε, ἀναξ μακάρων πάντων, θνητῶν τ' ἀνθρώπων,  
 καὶ πάντων ζώων, ὅποσα τρέφει εὐρεία χθών.  
 πάντων γὰρ κρατέεις μόνος, καὶ πᾶσι προσέρχῃ,  
 σώματα δεσμεύων ἐν ἀχαλκεύτοισι πέδησιν.  
 λυσιμέριμνε, κόπων ἠδέϊαν ἔχων ἀνάπαισιν, 5  
 καὶ πάσης λύπης ἱερὸν παραμύθιον ἔρδων  
 καὶ θανάτου μελέτην ἐπάγεις, ψυχὰς διασώζων  
 αὐτοκασίγητος γὰρ ἔφυς Διὸς θανάτου τε.  
 ἀλλὰ, μάκαρ, λίτομαί σε κεκραμένον ἠδὲν ἰκάνειν,  
 σώζοντ' εὐμένεως μύστας θείοισιν ἐπ' ἔργοις. 10

## 2.

*Εἰς Οὐρανόν.*

Οὐρανὲ παγγενέτωρ, κόσμου μέρος αἰὲν ἀτειρές,  
 πρεσβυγένηθ' ἄρχῃ πάντων, πάντων τε τελευτή  
 κοσμοπάτερ, σφαιρηδὸν ἐλισσόμενος περὶ γαῖαν,  
 οἴκε θεῶν μακάρων, ῥόμβου δίναισιν ὀδεύων,  
 οὐράνιος χθονίος τε φύλαξ πάντων περιβληθείς 5  
 ἐν στέροισιν ἔχων φύσεως ἅπλητον ἀνάγκην.  
 κυανόχρως, ἀδάμαστε, παναίολος, αἰολόμορφε,  
 πανδερκές, Κρονόσκενε, μάκαρ, πανυπέρτατε δαίμον,  
 κλύθ' ἐπάγων ζωὴν ὁσίην μύστη νεοφάντη.

## 3.

*Εἰς Ἀπόλλωνα.*

Ἐλθέ, μάκαρ Παιῶν Τιτυοκτόνε, Φοῖβε Λυκωρεῦ,  
 Μεμφίτ', ἀγλαότιμος, ἰήσιος, ὀλβιοδότα.  
 χρυσολύρη, σπερμείος, ἀρότριε, Πύθιε, Τιτάν,  
 Γρύνειε, Σμινθεῦ, Πυθοκτόνε, Δελφικέ, μάντι, 5  
 ἄγριε, φωςφόρε δαίμον, ἐράσμιε, κύδιμε κούρε  
 Μουσαγέτη, χοροποιός, ἐκηβόλε, τοξοβέλεμνε,  
 Βράγχιε καὶ Διδυμεῦ, ἐκάεργος, Λοξία, ἀγνέ  
 Δήλι ἀναξ πανδερκές ἔχων φαεσίμβροτον ὄμμα,  
 χρυσοκόμη, καθαρὰς φήμας χρησμούς τ' ἀναφαίνων  
 κλύθι μεν εὐχομένον λαῶν ὑπερ εὐφροني θυμῷ. 10  
 τόνδε σὺ γὰρ λεύσσεις τὸν ἀπειρίτον αἰθέρα πάντα,  
 γαῖαν τ' ὀλβιόμοιρον ὑπερθεν καὶ δι' ἀμολγοῦ  
 νυκτὸς ἐν ἡσυχίαισιν ὑπ' ἀστεροομμάτου ὄρφνης  
 ῥίξας νέρθε δέδορκας, ἔχεις δέ τε πείρατα κόσμου  
 παντός· σοὶ δ' ἄρχῃ τε τελευτή τ' ἐστὶ μέλουσα, 15  
 παντοθαλής· σὺ δὲ πάντα πόλον κιθάρῃ πολυκρέκτῳ  
 ἀρμόξεις, ὅτε μὲν νεότης ἐπὶ τέρματα βαίνων,

ἄλλοτε δ' αἰθ' ὑπάτην, ποτὲ Δώριον εἰς διάκοσμον  
 πάντα πόλον κιννάς, κρίνεις βιοθρέμμονα φύλα,  
 ἄρμονιή κεράσας παγκόσμιον ἀνδράσι μοῖραν 20  
 μίξας χειμῶνος θέρεός τ' ἴσον ἀμφοτέροισιν,  
 εἰς ὑπάτας χειμῶνα, θέρος νεάταις διακρίνας,  
 Δώριον εἰς ἔαρος πολυηράτου ὄριον ἀνθος.  
 ἔνθεν ἐπωνυμίην σε βροτοὶ κλήζουσιν ἀνακτα  
 Πᾶνα, θεὸν δικέρωτ', ἀνέμων συρίγμαθ' ἰέντα 25  
 οὐνεκα παντὸς ἔχεις κόσμου σφρηγίδα τυπῶτιν.  
 κλυθι μάκαρ, σώζων μύστας ἱκετηρίδι φωνῇ.

## CHRISTIAN POEMS.

ΚΑΗΜΕΝΤΟΣ ΑΛΕΞΑΝΔΡΕΩΣ.

1.

*"Ἦμος εἰς Χριστόν.*

Στόμιον πάλων ἀδαῶν,  
πτερόν ὀρνίθων ἀπλανῶν,  
οἰαξ νηῶν ἀτρεκής,  
ποιμήν ἀρνῶν βασιλικῶν  
τοὺς σοὺς ἀφελείς  
παῖδας ἄγειρον,  
αἰνεῖν ἁγίως,  
ὑμνεῖν ἀδόλως  
ἀκάκοις στόμασιν  
παίδων ἠγήτορα Χριστόν.  
βασιλεῦ ἁγίων,  
λόγε πανδαμάτωρ  
πατὴρ ὑψίστου,  
σοφίας πρῦτανι,  
στήρυγμα πόνων  
αἰωνοχαρές,  
βροτέας γενεᾶς  
Σῶτερ Ἰησοῦ,  
ποιμήν, ἀροτήρ,

οἰαξ, στόμιον  
 πτερὸν οὐράνιον  
 παναγοῦς ποιίμνης·  
 ἄλιεῦ μερόπων  
 τῶν σωζομένων,  
 πελάγους κακίας  
 ἰχθύς ἀγνούς  
 κύματος ἐχθροῦ  
 γλυκερῆ ζωῆ δελεάζων  
 ἡγοῦ, προβάτων  
 λογικῶν ποιμήν·  
 ἄγιε ἡγου  
 βασιλεῦ παιδῶν ἀνεπάφων  
 ἰχθυα Χριστοῦ,  
 ὁδὸς οὐρανία,  
 λόγος ἀέναος,  
 αἰὼν ἄπλετος,  
 φῶς αἰδίου,  
 ἐλέους πηγῆ,  
 ῥεκτῆρ ἀρετῆς·  
 σεμνὴ βιοτή  
 Θεὸν ὑμνούντων, Χριστὲ Ἰησοῦ,  
 γάλα οὐράνιον  
 μαστῶν γλυκερῶν  
 Νύμφης χαρίτων  
 σοφίας τῆς σῆς ἐκθλιβόμενοι  
 οἱ νηπίαχοι  
 ἀταλοῖς στόμασιν  
 ἀτιταλλόμενοι,  
 θηλῆς λογικῆς  
 πνεύματι ὀροσερῶ  
 ἐμπιπλάμενοι,  
 αἴνους ἀφελεῖς,  
 ὕμνους ἀτρεκεῖς

βασιλεῖ Χριστῷ,  
 μισθοὺς ὁσίου  
 ζωῆς διδαχῆς,  
 μέλπωμεν ὁμοῦ,  
 μέλπωμεν ἀπλῶς,  
 παῖδα κρατερόν.  
 χορὸς εἰρήνης  
 οἱ Χριστόγονοι,  
 λαὸς σώφρων,  
 ψάλλωμεν ὁμοῦ Θεὸν εἰρήνης.

## 2.

Εἰς τὸν Παιδαγωγόν.

Σοὶ τόνδε κἀγώ, Παιδαγωγέ, προσφέρω  
 λόγοισι πλέξας στέφανον, ἐξ ἀκηράτου  
 λειμώνος, ἡμῖν οὐ παρέσχου τὰς νομάς,  
 ὡς ἐργάτις μέλιττα χωρίων ἄπο  
 βλάστην τρυγῶσα, χρηστὸν ἐκ σίμβλων πόνου, 5  
 κηρὸν δίδωσι τὸν γλυκὺν τῷ προστάτῃ.  
 εἰ καὶ βραχὺς δ' ἐγὼ τις οἰκέτης γε σός·  
 δεῖ γάρ σε τοῖς σοῖς εὐλογεῖν θεοπρίσμασιν  
 ἀναξ βροτῶν μέγιστε, τῶν καλῶν δοτήρ,  
 10 ἐσθλῶν χορηγέ καὶ τὸ πᾶν κτίσας πάτερ,  
 δς οὐρανόν τε καὶ τοῦ οὐρανοῦ μόνος  
 κόσμον τέθεικας, ἀρμόσας θείῳ λόγῳ  
 ὁ δεῖξας αὐτὸς ἡμέραν τε καὶ φάος,  
 καὶ τὸν πολοῦσιν ἄστροις νημερτῆ δρόμου  
 εἰ τῷ δ' ὅποι γῆ καὶ θάλασσα προσμένει, 15  
 τρόπων τε καιρὸν εὐστόχως δήσας κύκλω  
 ἔαρ τε καὶ χειμῶνα καὶ θέρος πάλιν  
 τοῦ τε μετοπώρου τάξιν ἐξηρτισμένῃν  
 ὄλον τε κόσμον ἐξ ἀκοσμίας κτίσας  
 20 ὕλης ἀμόρφου, τὸ δὲ πᾶν καταρτίσας·

αὐτὸ ζῶν τε καὶ καλῶς αἰεὶ βιοῦν  
 χάριν τε τὴν σὴν ἀσφαλῶς παράσχε μοι,  
 ποιεῖν τε καὶ τὰς σὰς λέγειν θέλας γραφάς,  
 αἰνεῖν αἰεὶ σε καὶ τὸν ἐκ σοῦ πάνσοφον  
 τὸν σοι συνόντα καὶ παρόντα σοι Λόγον. 25  
 μή μοι καὶ πενίαν μηδὲ μὴν πλοῦτον δίδου  
 τάξιν δὲ τοῦ δέοντος αὐταρκεστάτην  
 πάτερ, παράσχου καὶ καλὸν βίου τέλος.

## ΣΤΝΕΣΙΟΥ.

Ἕμνοι.

1.

Πρῶτος νόμον εὐρόμαν  
 ἐπὶ σοι, μάκαρ, ἄμβροτε,  
 γόοι κύδιμε παρθένου,  
 Ἰησοῦ Σολυμῆιε,  
 νεοπηγέσιν ἀρμογαῖς 5  
 κρέξαι κιθάρας μίτους.  
 ἀλλ' εὐμενέοις, ἄναξ,  
 καὶ δέχυσσο μουσικῶν  
 ἐξ εὐαγέων μελῶν. 10  
 ὑμνησόμεν ἄφθιτου  
 θεὸν ὑπὲρ θεῶν μέγαν,  
 αἰωνοτόκου πατρός  
 τὸν κοσμογόνου κέρον  
 τὰν παντομυγῆ φύσιν,  
 σοφίαν ἀπειρέσιον, 15  
 τὸν ἔπουρανίοις θεόν,  
 τὸν ὑποχθονίοις νέκυν.  
 ἐχύθης ὅτ' ἐπὶ χθονί

βροτέας ἀπὸ νηδύος, μάγος ἂ πολὺφρων τέχνα ἐξ ἀστέρος ἀντολᾶς θάμβησεν ἀμήχανος τί τὸ τικτόμενον βρέφος, τίς ὁ κρυπτόμενος θεός, θεός, ἢ νέκυς, ἢ βασιλεύς.	20     25
ἄγε, δῶρα κομίζετε, σμύρνης ἐναγίσματα, χρυσοῦ τ' ἀναθήματα, λιβάνου τε θύη καλά. θεὸς εἶ, λιβανὸν δέχου χρυσὸν βασιλεῖ φέρω. σμύρνη τάφῳ ἀρμόσει. καὶ γὰν ἐκάθηρας, καὶ πόντια κύματα, καὶ δαιμονίας ὁδοῦς,	    30    35
ῥαδιῶν χύσιν ἀέρος, καὶ νερτερίους μυχοῦς φθιμένοισι βοηθῶς θεὸς εἰς ἄδην σταλείς. ἀλλ' εὐμένεοις, ἀναξ, καὶ δέχουσο μουσικᾶν ἐξ εὐαγέων μελῶν.	    40

## 2.

Μνώεο Χριστέ, ὕψι θεοῖο ἰψιμέδοντος, οἰκέτεω σέο, κῆρ' ἀλιτροῖο, γράφαντος τάδε. καὶ μοι ὄπασσον λύσιν παθέων	    5
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κηριτρεφέων,  
 τὰ μοι ἐμφυῆ  
 10  
 ψυχῶ ῥυπαρῶ.  
 δὸς δὲ ιδέσθαι  
 σῶτερ Ἰησοῦ  
 ζαθέαν ἀήλων  
 15  
 σῶν ἔνθα φανείς  
 μέλψω αἰοιδῶν  
 ψυχῶν παίωνι,  
 παίονι γυίων,  
 πατρὶ σὺν μεγάλῳ,  
 20  
 πνεύματι θ' ἀγνῶ.

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 ΣΥΜΕΩΝ ΤΟΥ ΝΕΟΥ ΘΕΟΛΟΓΟΥ.

Ἀπὸ ῥυπαρῶν χειλέων,  
 ἀπὸ βδελυρῶς καρδίας,  
 ἀπὸ ἀκαθάρτου γλώττης,  
 ἐκ ψυχῆς ἐρρυπωμένης,  
 5  
 δέξαι δέησιν, Χριστέ μου  
 καὶ μὴ παρωσάμενός μου,  
 μὴ τοὺς λόγους, μὴ τοὺς τρόπους,  
 μὴδὲ τὴν ἀναισχυντίαν,  
 δός μοι παρησῖα λέγειν,  
 10  
 ἃ βεβούλευμαι, Χριστέ μου  
 μᾶλλον δὲ καὶ διδάξόν με,  
 τί με δεῖ ποιεῖν καὶ λέγειν.  
 Ἡμαρτον ὑπὲρ τὴν Πόρνην,  
 ἦ, μαβούσα πῶθ' ἀτάγεις,  
 15  
 μύρον ἐξωρησαμένη,  
 ἦλθε τολμηρῶς ἀλεῖψαι  
 σοῦ τοὺς πόδας τοῦ Χριστοῦ μου,

τοῦ Δεσπότου καὶ θεοῦ μου·  
 Ὡς ἐκέλευν οὐκ ἀπόσω,  
 προσελθοῦσαν ἐκ καρδίας, 20  
 μηδ' ἐμὲ βδελύξῃ, Δόγε  
 σοὺς δὲ πάρασχέ μοι πόδας,  
 καὶ κρατῆσαι, καὶ φιλήσαι,  
 καὶ τῷ ρείθρῳ τῶν δακρύων,  
 ὡς πολυτιμῆτῳ μύρῳ, 25  
 τούτους τολμηρῶς ἀλεῖψαι.  
 Πλῦνόν με τοῖς δάκρυσί μου,  
 κάθαρον αὐτοῖς με, Δόγε  
 ἄφες καὶ τὰ πταίσματά μου,  
 καὶ συγγνώμην πάρασχέ μοι. 30  
 Οἶδας τῶν κακῶν τὸ πλῆθος,  
 οἶδας καὶ τὰ τραύματά μου,  
 καὶ τοὺς μώλωπας ὄρφᾳς μου  
 ἀλλὰ καὶ τὴν πίστιν οἶδας,  
 καὶ τὴν προθυμίαν βλέπεις, 35  
 καὶ τοὺς στεναγμοὺς ἀκούεις.  
 Οὐ λανθάνει σε, Θεέ μου,  
 ποιητά μου, λυτρωτά μου,  
 οὐδὲ σταλαγμὸς δακρύων,  
 οὐδὲ σταλαγμοῦ τι μέρος. 40  
 Τὸ μὲν ἀκατέργαστόν μου  
 ἔγνωσαν οἱ ὀφθαλμοὶ σου  
 ἐπὶ τὸ βιβλίον δέ σου  
 καὶ τὰ μήπω πεπραγμένα  
 γεγραμμένα σοι τυγχάνει. 45  
 Ἴδε τὴν ταπεινώσιν μου,  
 Ἴδε μου τὸν κόπον, ὅσος!  
 καὶ τὰς ἁμαρτίας πάσας  
 ἄφες μοι, Θεέ τῶν ὄλων  
 ἵνα καθαρῆ καρδίᾳ, 50  
 περιτρόμφῃ διανοίᾳ,

καὶ ψυχῇ συντετριμμένη,  
 τῶν ἀχράντων σου μετάσχω,  
 καὶ πανάγων Μυστηρίων,  
 οἷς ζῶνται καὶ θεοῦται 55  
 πᾶς ὁ τρώγων σε καὶ πίνων  
 ἐξ εἰλικρινοῦς καρδίας.  
 Σὺ γὰρ εἶπας, Δέσποτά μου  
 Πᾶς ὁ τρώγων μου τὴν Σάρκα,  
 πίνων δέ μου καὶ τὸ Αἷμα, 60  
 ἐν ἐμοὶ μὲν οὗτος μένει,  
 ἐν αὐτῷ δ' ἐγὼ τυγχάνω.  
 Ἀληθὴς ὁ λόγος πάντως  
 τοῦ Δεσπότη καὶ θεοῦ μου  
 τῶν γὰρ θείων ὁ μετέχων 65  
 καὶ θεοποιῶν χαρίτων  
 οὐμενοῦν οὐκ ἔστι μόνος,  
 ἀλλὰ μετὰ σοῦ, Χριστέ μου,  
 τοῦ φωτὸς τοῦ τρισηλίου,  
 τοῦ φωτίζοντος τὸν κόσμον. 70  
 Ἴνα γοῦν μὴ μόνος μένω  
 δίχα σοῦ τοῦ ζωοδότου,  
 τῆς πνοῆς μου, τῆς ζωῆς μου,  
 τοῦ ἀγαλλιάματός μου,  
 τῆς τοῦ κόσμου σωτηρίας, 75  
 διὰ τοῦτό σοι προσῆλθον,  
 ὡς ὄρᾳς, μετὰ δακρύων,  
 καὶ ψυχῆς συντετριμμένης,  
 λύτρον τῶν ἐμῶν πταισμάτων,  
 ἱκετεύων τοῦ λαβεῖν με, 80  
 καὶ τῶν σῶν ζωοπαρόχων,  
 καὶ ἀμέμπτων Μυστηρίων,  
 μετασχεῖν ἀκατακρίτως  
 ἵνα μένης, καθὼς εἶπας,  
 μετ' ἐμοῦ τοῦ τρισαθλίου 85

ἵνα μὴ χωρὶς εὐράν με  
 τῆς σῆς χάριτος ὁ πλάνος  
 ἀφαρπάσῃ με δολίως,  
 καὶ πλανήσῃς ἀπαγάγῃ  
 τῶν θεοποιῶν σου λόγων. 90  
 Διὰ τοῦτό σοι προσπίπτω,  
 καὶ θερμῶς ἀναβοῶ σοι  
 Ὡς τὸν Ἄσωτον ἐδέξω  
 καὶ τὴν Πόρνην προσελθούσαν,  
 οὕτω δέξαι με τὸν πόρνον 95  
 καὶ τὸν ἄσωτον, οἰκτίρμον,  
 ἐν ψυχῇ συντετριμμένη  
 νῦν με προσερχόμενόν σοι.  
 Οἶδα, Σῶτερ, ὅτι ἄλλος,  
 ὡς ἐγώ, οὐκ ἔπταισέ σοι, 100  
 οὐδὲ ἔπραξε τὰς πράξεις,  
 ἅς ἐγὼ κατειργάσάμην.  
 Ἄλλὰ τοῦτο πάλιν οἶδα,  
 ὡς οὐ μέγεθος πταισμάτων,  
 οὐχ ἁμαρτημάτων πλήθος, 105  
 ὑπερβαίνει τοῦ θεοῦ μου  
 τὴν πολλὴν μακροθυμίαν  
 καὶ φιλανθρωπίαν ἄκραν  
 ἀλλ' ἐλαίῳ συμπαθείας  
 τοὺς θερμῶς μετανοοῦντας 110  
 καὶ καθαίρεις καὶ λαμπρύνεις  
 καὶ φωτὸς ποιεῖς μετόχους,  
 κοινωνοὺς Θεότητός σου  
 ἐργαζόμενος ἀφθόνως  
 καί, τὸ ξένον καὶ Ἀγγέλοις 115  
 καὶ ἀνθρώπων διανοίας,  
 ὁμιλεῖς αὐτοῖς πολλάκις,  
 ὥσπερ φίλοις σου γησιόις.  
 Ταῦτα τολμηρὸν ποιεῖ με,

ταῦτά με πτεροῖ, Χριστέ μου. 120  
 Καὶ θαρρῶν ταῖς σαῖς πλουσίαις  
 πρὸς ἡμᾶς εὐεργεσίαις,  
 χαίρων τε καὶ τρέμων ἅμα,  
 τοῦ πυρὸς μεταλαμβάνω,  
 χόρτος ὢν, καί, ξένον θαῦμα! 125  
 δροσιζόμενος ἀφράστως,  
 ὡσπεροῦν ἢ βάτος πάλαι,  
 ἢ ἀφλέκτως καιομένη.  
 Τοίνυν εὐχαρίστῳ γνώμῃ,  
 εὐχαρίστῳ δὲ καρδίᾳ, 130  
 εὐχαρίστοις μέλεσί μου  
 τῆς ψυχῆς καὶ τῆς σαρκός μου,  
 προσκυνῶ καὶ μεγαλύνω  
 καὶ δοξάζω σε, Θεέ μου,  
 ὡς εὐλογημένον ὄντα 135  
 νῦν τε καὶ εἰς τοὺς αἰῶνας.

---

 ΚΟΣΜΟΤ.

## 1.

Τῇ μεγάλῃ τρίτῃ,  
 ἢ ἀκροστιχίς.  
 Τρίτῃ τε.

1. Τῷ δόγματι τῷ τυραννικῷ οἱ ὄσιοι τρεῖς παῖδες μὴ πεισθέντες, ἐν τῇ καμίνῳ βληθέντες, Θεὸν ὁμολόγουν ψάλλοντες· εὐλογεῖτε πάντα τὰ ἔργα κυρίου τὸν κύριον.

2. Ῥαθυμίαν ἄποθεν ἡμῶν βαλώμεθα, καὶ φαιδραῖς ταῖς λαμπάσι τῷ ἀθανάτῳ νυμφίῳ Χριστῷ ὕμνοις συναντήσωμεν εὐλογεῖτε πάντα τὰ ἔργα κυρίου τὸν κύριον.
3. Ἰκανούσθω τὸ κοινωνικὸν ψυχῆς ἡμῶν ἔλαιον ἐν ἀγγελίοις, ὅπως ἐπάθλων μὴ θέντες καιρὸν ἐμπορίας, ψάλλωμεν εὐλογεῖτε πάντα τὰ ἔργα κυρίου τὸν κύριον.
4. Τὸ τάλαντον ὅσοι πρὸς Θεοῦ ἐδέξασθε, ἰσοδύναμον χάριω ἐπικουρία τοῦ δόντος Χριστοῦ αὐξήσωμεν, ψάλλοντες εὐλογεῖτε πάντα τὰ ἔργα κυρίου τὸν κύριον.
5. Ἡ τὸν ἀχώρητον Θεὸν ἐν γαστρὶ χωρήσασα καὶ χαρὰν τῷ κόσμῳ κηύσασα, σὲ ὑμνοῦμεν, θεοτόκε παρθένε.
6. Τοῖς μαθηταῖς ὁ ἀγαθὸς γρηγορεῖτε ἔφησας, ἦ γὰρ ἄρα ἤξω ὁ κύριος ἀγνοεῖτε ἀποδοῦναι ἐκάστῳ.
7. Ἐν τῇ δευτέρᾳ σου φρικτῇ παρουσίᾳ, δέσποτα, δεξι-οῖς προβάτοις με σύνταξον, τῶν πταισμάτων παριδῶν μου τὰ πλήθη.

Ἐπιδή.

2.

Κατακόσμησον τὸν νυμφῶνά σου Σιών, καὶ ὑπόδεξαι τὸν βασιλέα Χριστόν. ἄσπασαι τὴν Μαρίαν τὴν ὑπουράνιον πύλην αὕτη γὰρ θρόνος χερουβικὸς ἀνεδείχθη. αὕτη βαστάζει τὸν βασιλέα τῆς δόξης· νεφέλη φωτὸς ὑπάρχει ἢ παρθένος, φέρουσα ἐν σαρκὶ υἱὸν πρὸ ἑωςφόρου. ὃν λαβὼν Συμεὼν ἐν ἀγκάλαις αὐτοῦ ἐκήρυξε λαοῖς, δέσποτην αὐτὸν εἶναι ζωῆς καὶ θανάτου καὶ σωτήρα τοῦ κόσμου.

9

## ΕΙΡΜΟΣ.

Ἀνάρχου γεννήτορος  
 Υἱὸς Θεὸς καὶ Κύριος  
 σαρκωθείς ἐκ Παρθένου ἡμῖν ἐπέφανε,  
 τὰ ἐσκοτισμένα φωτίσαι,  
 συναγαγεῖν τὰ ἐσκορπισμένα· 5  
 διὸ τὴν πανύμνητον  
 Θεοτόκον μεγαλύνομεν.

Τροπάριον πρῶτον.

Ἴδεῖν ἐφιέμενος  
 τὴν δόξαν τοῦ Θεοῦ ἡμῶν  
 ἀρετῶν εὐμορφία σαυτὸν ἐκάλλυνας,  
 καὶ λαμπαδηφόρος εἰσηλθες 10  
 εἰς φωτεινοὺς νυμφῶνας Ἀγγέλων,  
 συνῶν τῷ Δεσπότη σου  
 ἀπολαύων τῆς θεώσεως.

Τροπάριον δεύτερον.

Ὡς ὄρθρος ὡς ἥλιος 15  
 ἀνέτειλεν ἡ μνήμη σου  
 τὰς ἐν ζόφῳ καρδίας κατα φωτίζουσα·  
 σὺ γὰρ καὶ φωτὸς καὶ ἡμέρας  
 ὡς ἀληθῶς Υἱὸς ἐγνωρίσθης,  
 θεόφρον εὐδόκιμε, 20  
 διὰ τοῦτό σε γεραίρομεν.

## ΟΙΚΟΣ.

Γνώστω ἀγνωστον γινῶναι ἡ Παρθένος ζητοῦσα, ἐβό-  
 ησε πρὸς τὸν λειτουργοῦντα· Ἐκ λαγόνων ἀγνῶν Υἱὸν

πῶς ἐστι τεχθῆναι δυνατόν ; λέξον μοι. Πρὸς ἣν ἐκεῖνος ἔφησεν ἐν φόβῳ, πλὴν κραυγάζων οὕτω·

*Χαῖρε, βουλῆς ἀπορρήτου μύστις· χαῖρε, συγῆς δεομένων πίστις.*

*Χαῖρε, τῶν θαυμάτων Χριστοῦ τὸ προοίμιον· Χαῖρε, τῶν δογμάτων αὐτοῦ τὸ κεφάλαιον.*

*Χαῖρε, κλίμαξ ἐπουράνιε, δι' ἧς κατέβη ὁ Θεός· χαῖρε, γέφυρα μετάγουσα τοὺς ἐκ γῆς πρὸς οὐρανόν.*

*Χαῖρε, τὸ τῶν Ἀγγέλων πολυθρύλλητον θαῦμα· χαῖρε, τὸ τῶν δαιμόνων πολυθρήνητον τραῦμα.*

*Χαῖρε, τὸ φῶς ἀρρήτως γενήσασα· χαῖρε, τὸ Πῶς μηδένα διδάξασα.*

*Χαῖρε, σοφῶν ὑπερβαίνουσα γνῶσις· χαῖρε, πιστῶν καταυγάζουσα φρένας.*

## ΓΡΗΓΟΡΙΟΥ ΤΟΥ ΘΕΟΛΟΓΟΥ.

### 1.

*Εἰς ἑαυτόν.*

Πρῶτα μὲν εὐξαμένη με θεὸς πόρε μητρὶ φαεινῇ  
 δεύτερον ἐκ μητρὸς δῶρον ἔδεκτο φίλον  
 Τὸ τρίτον αὖ θνήσκοντα μ' ἀγνῆ ἐσάωσε τράπεζα·  
 τέτρατον ἀμφήκη μῦθον ἔδωκε λόγος·  
 πέμπτον παρθενίη με φίλοις προσπτύξασ' οὐκείροις 5  
 ἕκτον Βασιλίῳ σύμπνοα ἰρὰ φέρον.  
 ἕβδομον ἐκ βυθῶν με φερέσβιος ἤρπασε κόλπων  
 ὄγδοον αὖ νοῦσοις ἐξεκάθηρα χέρας·  
 εἵνατον ὀπλοτέρῃ Τριάδι ἤγαγον, ὦ ἄνα, Ῥώμη  
 βέβλημαι δέκατον λάσειν ἠδὲ φίλοις. 10



## 2.

*Εἰς τὴν μητέρα.*

Πῶς ἐλύθη Νόννης καλὰ γούνατα ; πῶς δὲ μέμνυκεν  
 χεῖλεα ; πῶς ὄσσων οὐ προχέεις λιβάδας ;  
 ἄλλοι δ' αὖ βοόωσι παρ' ἠρίον, ἢ δὲ τράπεζα  
 οὐκέτ' ἔχει καρπούς τῆς μεγάλης παλάμης·  
 χῶρος δ' ἐστὶν ἔρημος ἀγνοῦ ποδός, οἱ δ' ἱερῆς 5  
 οὐκέτ' ἐπὶ τρομερὴν κρατὶ βαλοῦσι χέρα.  
 χῆραι δ' ὄρφανικοὶ τε τί ρέξετε ; παρθευὴ δέ  
 καὶ γάμος εὐζυγέων κέρσατ' ἄπο πλοκάμους,  
 τοῖσιν ἀγαλλομένη κάρτος φέρε πάντα χαμάζε,  
 τῆμος ὄτ' ἐκ νηοῦ ῥικνὸν ἀφήκε δέμας. 10

## 3.

*Εἰς τὴν αὐτήν.*

Οὐ μόνον θυσίην σκιοειδέα, οὐδὲ χιμάρρων,  
 οὐδὲ πρωτοτόκων Νόνν' ἀνέθηκε θεῶν  
 ταῦτα νόμος προτέρουσιν, ὄτ' εἰκόνες· ἢ δ' ἄρ' ἑαυτήν  
 δῶκεν ὄλην· βιότῳ, μάνθανε, καὶ θανάτῳ.

## 4.

*Εἰς τοὺς τυμβωρύχους.*

Τοὺς ζῶντας κατόρυσσε· τί γὰρ νεκροὺς κατορύσσεις ;  
 ἄξιοι εἰσι τάφων, οἳ σὲ ζῆν εἶασαν οὔτω,  
 τὸν τῶν οἰχομένων ὑβριστὴν καὶ φιλόχρυσον.

## 5.

*Εἰς τοὺς αὐτοὺς.*

Τύμβος ἐγώ, τύμβων πανυπέρτατος· ἀλλὰ μ' ἔωξεν  
 ὡς τινα τῶν πολλῶν, ἀνδροφόνος παλάμη,

ἀνδροφόνος παλάμη με διώλεσε· λήξατε τύμβων,  
 θνητοί, καὶ κτερέων· δευτ' ἐπὶ νεκρά, κύνες·  
 δευτ' ἐπὶ νεκρά, κύνες· χρυσοῦ διφήτορες ἄνδρες 5  
 ἤδη καὶ νεκῶν χρυσολογοῦσι κόνιν.

## 6.

Εἰς τοὺς αὐτοὺς.

Τίπτε μ' ἀνοχλίζεις ; νεκῶν ἀμεινὰ κάρηνα  
 μούνα φέρω· τύμβων ὅστέα πλοῦτος ἅπας.

## ΚΛΑΥΔΙΑΝΟΥ.

Εἰς τὸν Σωτήρα.

ὦ πυρὸς ἀεναίου σοφὴν ὠδίνα φυλάσσω,  
 ἐμβεβαῶς κόσμοιο παλινδύητον ἀνάγκην,  
 Χριστέ, θεορρήτιο βίου φυσίζοε πηγῇ,  
 πατρὸς ἀσημάντιο θεοῦ πρωτόσπορε φωνή, 5  
 ὅς, μετὰ μητρῶν τοκετῶν ἐγκύμονα φόρτον,  
 καὶ γόνον αὐτοκέλευστον ἀνυμφεύτων ὑμεναίων,  
 στήσας Ἀσσυρίης γενεῆς ἑτερόφρονα λύσσαν,  
 ὄργια δ' εἰδώλων κενεῶν ψευδώνυμα λύσας,  
 αἰθέρος ἀμφιβέβηκας ἐφ' ἐπτάζωνον ὄχηα,  
 ἀγγελικαῖς πτερύγεσσιν ἐν ἀρρήτοισι θαάσσων 10  
 Ἰλαθι, παγγενέταο θεοῦ πρεσβήϊον ὄμμα,  
 φρουρὲ βίου, σῶτερ μερόπων, αἰῶνος ἀνάσσω.

## ΑΝΑΣΤΑΣΙΟΥ ΤΟΥ ΤΡΑΤΑΟΥ.

Εἰς τὴν σταύρωσιν.

Χριστὸς ἐπὶ σταυροῖο πεπαρμένος ἦν ποτε γυμνός,  
 μεσσοῦθι, ληιστῆρας ἔχων ἐκάτερθε παγέντας·  
 καὶ μιν ἀκηχεμένη λιγέως ὀλοφύρετο μήτηρ  
 λύγδην ἰσταμένη, καὶ παρθένος ἄλλος ἑταῖρος·  
 καὶ μιν καγχαλῶντες ἐνείκειον ἄνδρες ὀδίται, 5  
 κάμμορον, οὔτιδανὸν καὶ ἀνάλκιδα φῶτα καλεῦντες·  
 καὶ οἱ διψαλέφ στυγερὴν ἄρεξε ποτῆτα  
 λαὸς Ἰουδαίων ἀθεμιστίος, αἱματοχάρμης,  
 ὄξει κιρνάμενος πικρὸν δέπας, εἶδαρ δλέθρου.  
 ἀλλ' ἀκέων τετάνυστο καὶ οὐκ ἀπαμύνετο Χριστός, 10  
 Χριστός, ὁ καὶ Μαρίας καὶ ἀθανάτου πατρὸς υἱός.  
 ταῦτα τίς ἀνθρώπων ἀγέρωχος νήπιος ἔσται  
 κῆρι λογιζόμενος καὶ ὀρώμενος ἐν πινάκεσσι ;  
 ἀνδρὸς γὰρ θεός ἐστιν ὁ δὲ βροτὸς οὐδὲν ἀρείων.

## ΙΓΝΑΤΙΟΥ.

Εἰς ἑαυτόν.

Ἰγνάτιος πολλῆσιν ἐν ἀμπλακίησι βιώσας,  
 ἔλλιπον ἠδυφαοῦς ἡελίοιο σέλας·  
 καὶ νῦν ἐς δυοφερὸν κατακέυθομαι ἐνθάδε τύμβον  
 οἶμοι ψυχῇ μου μακρὰ κολαζόμενος·  
 ἀλλά, κριτά, βροτὸς εἶμι, σὺ δ' ἄφθιτος ἡδ' ἐλεήμων, 5  
 ἴλαθι, ἴλαθί μοι ὄμματι εὐμενεῖ.

## ΑΔΕΣΠΟΤΑ.

## 1.

*Εἰς τὸν ναὸν τῶν ἁγίων ἀποστόλων Πέτρου καὶ  
Παύλου.*

*Χριστὸν παμβασιλῆα φίλοις καμάτοισι γεραίρων,  
τοῦτον Ἰουστινιανὸς ἀγακλέα δείματο νηὸν  
Πέτρω καὶ Παύλῳ· θεράπουσι γὰρ εὖχος ὀπάζων,  
αὐτῷ δὴ τις ἄνακτι φέρει πολυκυδέα τιμὴν  
ἐνθάδε καὶ ψυχῇ καὶ ὄμμασι κέρδος ἐτοῖμον  
εὐχαΐσιν μὲν ἕκαστος ὃ τι χρέος ἐστὶν ἐλέσθω,  
τερπέσθω δὲ ὄρων κάλλος καὶ δώματος αἴγλην.*

5

## 2.

*Εὐκτικά.*

*\*Ἡγειρεν ἡμῖν τῶν κακῶν τρικυμίαν  
ἐχθρὸς κάκιστος, πνευματώσας τὸν σάλον,  
ὅθεν ταράσσει καὶ βυθίζει καὶ βρέχει  
τὸν φόρτον ἡμῶν ψυχικῆς τῆς ὀλκάδος·  
ἀλλ', ὦ γαλήνη καὶ στορεστὰ τῆς ζάλης,  
σύ, Χριστέ, δείξαις ἀβρόχους ἀμαρτίας,  
τῷ σῷ πρὸς ὄρμῃ προσφόρων προσορμίσας,  
ἐχθρὸν δὲ τοῦτον συμφοραῖς βεβρεγμένον.*

5

## PART VI.

### NEO-HELLENIC LYRICS.

#### ΕΘΝΙΚΑ ΤΡΑΓΟΥΔΙΑ.

##### 1.

*Ἄλωσις τῆς Κωνσταντινουπόλεως.*

*Πῆραν τὴν πόλιν, πῆράν την! πῆραν τὴν Σαλονίκην!  
Πῆραν καὶ τὴν ἁγίαν Σοφίαν, τὸ μέγα μοναστήρι,  
Π' εἶχε τριακόσια σήμαντρα κ' ἐξήντα δυὸ καμπάναις·  
Κάθε καμπάνα καὶ παππᾶς, κάθε παππᾶς καὶ διάκος.  
Σιμὰ νὰ βγοῦν τὰ ἅγια, κ' ὁ βασιλεῆς τοῦ κόσμου, 5  
Φωνὴ τοὺς ἦρθ' ἐξ οὐρανοῦ, ἀγγέλων ἀπ τὸ στόμα  
“ Ἀφήτ' αὐτὴν τὴν ψαλμωδιάν! νὰ χαμηλώσουν τ'  
ἅγια!  
Καὶ στείλτε λόγον ἔς τὴν Φραγκιαν, νὰ ἔρθουν, νὰ τὰ  
πιάσουν,  
Νὰ πάρουν τὸν χρυσοὺν σταυρὸν καὶ τ' ἅγιον εὐαγγέλιον,  
Καὶ τὴν ἁγίαν τράπεζαν, νὰ μὴ τὴν ἀμολύνουν.” 10  
Σὰν τ' ἄκουσεν ἡ Δέσποινα, δακρῦζουσι ἡ εἰκόνες  
“ Σώπα, κυρία Δέσποινα! μὴ κλαίης, μὴ δακρῦζής!  
Πάλε μὲ χρόνους, μὲ καιροὺς πάλε δικά σου εἶναι.”*

2.

Ὁ θάνατος τοῦ Διάκου.

Πολλὴ μαυρίλλα πλάκωσε, μαύρη σὰν καλιακούδα  
 Κὰν ὁ Καλύβας ἔρχεται, κὰν ὁ Δεβεντοϊάννης ;  
 Οὐδ' ὁ Καλύβας ἔρχεται, οὐδ' ὁ Δεβεντοϊάννης,  
 Ὅμῆρ Βριόνης πλάκωσε μὲ δεκοχτῶ χιλιάδες.  
 Ὁ Διάκος σὰν τ' ἀγροίκησε, πολὺ τοῦ κακοφάνη 5  
 Ψηλὴν φωνὴν ἐσήκωσε, τὸν πρῶτόν του φωνάζει  
 “ Τὸ στράτευμά μου σύναξε, μάσε τὰ παλληκάρια,  
 Δὸς τους μπαρούτην περισσὴν καὶ βόλια μὲ ταῖς φούχ-  
 ταις”

Γλύωρα ! καὶ νὰ πιάσωμεν κάτω ἴς τὴν Ἀλαμάναν,  
 Ὅπου ταμπούρια δυνατὰ ἔχει καὶ μετερίζια.” 10  
 Ἐπῆραν τὰ ἑλαφρὰ σπαθιά καὶ τὰ βαρεὰ τουφέκια,  
 Ἐς τὴν Ἀλαμάναν ἔφθασαν κ' ἔπιασαν τὰ ταμπούρια.  
 “ Καρδιά, παιδιά μου,” φώναξε, “ παιδιά, μὴ φοβη-  
 θήτε !

Ἀνδρεῖα, ὡςὰν Ἕλληνες, ὡςὰν Γραικοὶ, σταθῆτε !  
 Ἐκεῖνοι ἐφοβήθησαν, κ' ἐσκόρπισαν ἴς τοὺς λόγγους, 15  
 Ἐμεῖν' ὁ Διάκος ἴς τὴν φωτιὰν μὲ δεκοχτῶ λεβένταις.  
 Τρεῖς ὥρας ἐπολέμαε μὲ δεκοχτῶ νομάτους  
 Σχίσθηκε τὸ τουφέκι του κ' ἐγίνηκε κομμάτια,  
 Καὶ τὸ σπαθί του ἔσυρε, καὶ ἴς τὴν φωτιὰν ἐμβῆκεν.  
 Ἐκοψε Τούρκους ἄπειρους κ' ἔφτὰ μπουλουκμπα- 20  
 σάδες.

Πλὴν τὸ σπαθί του ἔσπασεν ἐπὰν' ἀπὸ τὴν χούφταν,  
 Κ' ἔπεσ' ὁ Διάκος ζωντανὸς εἰς τῶν ἐχθρῶν τὰ χέρια.  
 Χίλιοι τὸν πῆραν ἀπ' ἐμπρὸς καὶ δυὸ χιλιάδες πίσω.  
 Κ' Ὅμῆρ Βριόνης μυστικὰ ἴς τὸν δρόμον τὸν ἐρώτα  
 “ Γένεσαι Τούρκος, Διάκο μου, τὴν πίστιν σου ἴ 25  
 ἀλλάξης ;  
 Νὰ προσκυνᾷς εἰς τὸ τζαμί, τὴν ἐκκλησιὰν ἢ ἀφήσης ;”

Κ' ἐκεῖνος τ' ἀπεκρίθηκε καὶ μὲ θυμὸν τοῦ λέγει  
 “ Πᾶτε κ' ἐσεῖς κ' ἡ πίστις σας, μωρτάται, νὰ χαθῆτε!  
 Ἐγὼ Γραικὸς γεννήθηκα, Γραικὸς θέλ' ἀποθάνω.  
 Ἄν θέλετε χίλια φλωριά καὶ χίλιους μαχμουτιέδαις, 30  
 Μόνον πέντ' ἕξη ἡμερῶν ζωὴν νὰ μοῦ χαρίσῃτε,  
 “ Ὅσον νὰ φθᾶσ' ὁ Ὀδυσσεὺς καὶ ὁ Θανάσης Βαΐας.”  
 Σὰν τ' ἄκουσ' ὁ Καλλιμπεης, μὲ δάκρυα φωνάζει  
 “ Χίλια πονηγιά σᾶς δίνω ἰγὼ, κ' ἀκόμα πεντακόσια,  
 Τὸν Διάκον νὰ χαλάσετε, τὸν φοβερὸν τὸν κλέφτην, 35  
 “ Ὅτι θὰ σβύσῃ τὴν Τουρκιὰν καὶ ὄλον τὸ ντεβλέτι.”  
 Τὸν Διάκον τὸτ' ἐπήρανε, καὶ 'ς τὸ σουβλί τὸν βάλαν  
 Ὀλόρθον τὸν ἐστήσανε, κ' αὐτὸς χαμογελοῦσε,  
 Τὴν πίστιν τοὺς τοὺς ὕβριξε, τοὺς ἔλεγε μωρτάταις·  
 “ Ἐμέν' ἂν ἐσουβλίσατε, ἕνας Γραικὸς ἐχάθη 40  
 Ἄς ἦν' καλὰ ὁ Ὀδυσσεὺς κ' ὁ καπετὰν Νικίτας  
 Αὐτοὶ θὰ κάψουν τὴν Τουρκιὰν κ' ὄλον σας τὸ ντεβ-  
 λέτι.”

## 3.

## Ἡ βοή τοῦ μνήματος.

Σάββατον ἴμεραν πίνουμεν, τὴν κυριάκ' ὄλην ἴμεραν,  
 Καὶ τὴν δευτέραν τὸ ταχὺ ἐσώθη τὸ κρασί μας,  
 Κ' ὁ καπετάνος μ' ἔστειλε, κρασί νὰ πάγ' νὰ πάρω.  
 Ἐγὼ ἴμουν ξένος κ' ἀτζαμῆς, τοὺς δρόμους δὲν τοὺς  
 ξεύρω,  
 Πῆρα στρατούλας ἔρημας κ' ἔρημα μονοπάτια. 5  
 Τὸ μονοπάτι μ' ἔκβαλε 'ς ἕνα ῥημοκκλησιάκι  
 Κ' ἦτον τὰ μνήματα πολλὰ, ἀδέλφια κ' ἐξαδέλφια.  
 Κ' ἕνα μνήμ' ἦτο ξέχωρα, ξεχωριστ' ἀπὸ τ' ἄλλα,  
 Δὲν τ' εἶδα καὶ τὸ πάτησα ἐπάνω 'ς τὸ κεφάλι,  
 Κ' ἀκούω τὸ μνήμα καὶ φθογγᾶ, βαρὺ ἀναστενάζει. 10  
 “ Τί ἔχεις, μνήμα, καὶ φθογγᾶς, βαρὺ ἀναστενάζεις;  
 Μῆνα τὸ χῶμα σὲ βαρεῖ κ' ἡ πέτρα σου μεγάλη; ”

“ Μῆδὲ τὸ χῶμα μὲ βαρεῖ κ’ ἡ πέτρα μου μεγάλη.  
 Δὲν ἦρες τόπον νὰ διαβῆς, καὶ στράταν νὰ περάσῃς ;  
 Μὸν ἦλθες καὶ μὲ πάτησες ἐπάνω ’ς τὸ κεφάλι ; 15  
 Τάχα δὲν ἤμουν κ’ ἐγὼ νέος, δὲν ἤμουν παλληκάρι ;  
 Τάχα δὲν ἐπερπάτησα τὴν νύκτα μὲ φεγγάρι,  
 Μὲ δέκα σπιθαμὰς σπαθί, μὲ μιὰν ὄργυιαν τουφέκι ;  
 Τάχα δὲν ἐπολέμησα σὰν ἄξιον παλληκάρι ;  
 Τριάντ’ ἐχθροὺς ἀπέσφαξα εἰς ἓν ἡμερονύκτι, 20  
 Κ’ ἄλλους σαράντα λάβωσα ’ς τὸν πόλεμον ἐπάνω.  
 Καὶ τὸ σπαθί τζακίσθηκεν, ἔγινε δυὸ κομμάτια,  
 Κ’ ἓνας ἐχθρὸς ἐχθρόσκυλος μὲ τ’ ἄτι μὲ προφθάνει,  
 Τὸ γυαταγάνι ἔκβαλε, κ’ ἐπάνω μου τὸ σῦρει.  
 Τὸ γυαταγάνι ἔπιασα μὲ τὸ δεξιόν μου χέρι, 25  
 Κ’ ἔκβαλε τὴν πιστόλαν του, κ’ ἐπάνω μου ἀδειάζει,  
 ’Σ τὸ χῶμα μὲ ἐξάπλωσεν ἐδῶ, ποῦ μὲ κυττάζει.  
 Κλαυσέ με, φίλε, κλαυσέ μέ ! ”

4.

Τοῦ Ὀλύμπου.

Ὁ Ὀλυμπος κ’ ὁ Κίτσαβος τὰ δυὸ βουνὰ μαλόνουν,  
 Τὸ ποῖδ νὰ ρίξῃ τὴν βροχὴν, τὸ ποῖδ νὰ ρίξῃ χιόνι.  
 Ὁ Κίτσαβος ρίπτει βροχὴν, κ’ ὁ Ὀλυμπος τὸ χιόνι.  
 Γυρίζει τότε ὁ Κίτσαβος, καὶ λέγει τοῦ Ὀλύμπου  
 “ Μὴ μὲ μαλόνης, Ὀλυμπε, βρὲ κλεφτοπατημένε ! 5  
 Ἐγὼ ’μαι ἓνας Κίτσαβος ’ς τὴν Δάρσσαν ξακουσμένος·  
 Μὲ χαίρεται ἡ Κονιαργιὰ κ’ οἱ Λαρσσινοὶ ἀγάδες.”  
 Γυρίζει τότε ὁ Ὀλυμπος, καὶ λέγει τοῦ Κισσάβου  
 “ Βρὲ, Κίτσαβε, βρὲ ἄσχημε, Κονιαροπατημένε !  
 Ποῦ σὲ πατεῖ ἡ Κονιαργιὰ κ’ οἱ Λαρσσινοὶ ἀγάδες. 10  
 Ἐγὼ ’μαι ὁ Γερόλυμπος, ’ς τὸν κόσμον ξακουσμένος·  
 Ἐχῶ ἐξήντα δυὸ κορφαῖς, σαράντα μοναστήρια,  
 Πᾶσα ραχοῦλα κ’ ἐκκλησιά, πᾶσα κορφή καὶ βρύσι.  
 Ἐχῶ γυατάκια κλεφτικά, ποῦ ξεχειμάζουν κλέφταις,



Καὶ ὅταν περῆ ἢ ἄνοιξις κ' ἀνοίγουν τὰ κλαδάκια, 15  
 Γεμίζουν τὰ βουνα κλεφτιὰ καὶ τὰ λιμέρια σκλάβοι.  
 Ἔχω καὶ τὸν χρυσὸν ἀετὸν, τὸν χρυσοπλουμισμένον  
 Ἐπᾶν' ἴς τὴν πέτραν κάθεται, καὶ μὲ τὸν ἥλιον λέγει·  
 Ἦλιε μ', δὲν κρούεις τὸ ταχὺ, μὸν κρούς τὸ μεσημέρι,  
 Νὰ ζεσταθοῦν τὰ νύχια μου, τὰ νυχποδάρά μου 20  
 Θέλω νὰ πιάσω πέρδικες καὶ ἄγρια περιστέρια.”

## 5.

Ὁ Χάρος καὶ ὁ τζοπάνης.

Τὸ βλέπεις κείνο τὸ βουνὸ, ποῦ ἴναι ἴψηλὸ καὶ μέγα,  
 Πῶχ' ἀνταροῦλαν ἴς τὴν κορφὴν καὶ καταχυιὰν ἴς τὴν  
 ρίζαν;

Τζοπάνης ἐρροβόλαγε ἀπὸ τὰ κορφοβούνια,  
 Φέρνει τὸ φέσι του στραβὰ καὶ τὸν γιαμπὰ στριμμένον.  
 Κ' ὁ Χάρος τὸν ἐβίγλισεν ἀπὸ ἴψηλὴν ραχοῦλαν, 5  
 Εἰς τὸ στενὸ κατέβηκε κ' ἐκεῖ τὸν καρτεροῦσε.  
 “Καλημερὰ σου, Χάρε μου.”—“Καλῶς του, τὸν λε-  
 βέντην.

Λεβέντη, ποῦθεν ἔρχεσαι; λεβέντη, ποῦ παγαίνεις;”  
 “Ἦγώ; ἀπ τὰ πρόβατ' ἔρχομαι, ἴς τὸ σπίτι μου πα-  
 γαίνω,

Πάγω, νὰ πάρω τὸ ψωμί, ὀπίσω νὰ γυρίσω.” 10  
 “Λεβέντη, μ' ἔστειλ' ὁ θεὸς, νὰ πάρω τὴν ψυχὴν  
 σου.”

“Χωρὶς ἀσθένειαν κ' ἀρρωστιὰν ψυχὴν δὲν παραδίδω.  
 Γιὰ! ἔβγα νὰ παλέψομε σὲ μαρμαρένι' ἀλώνι  
 Κ' ἂν μὲ νικήσης, Χάρε μου, νὰ πάρης τὴν ψυχὴν μου,  
 Κ' ἂν σὲ νικήσω, Χάρε μου, νὰ πάρω τὴν ψυχὴν  
 σου.” 15

Πιασθήκαν' καὶ παλέψανε δυὸ νύκτες, τρεῖς ἡμέρας,  
 Κ' αὐτοῦ τὴν τρίτην τὴν αὐγὴν, κοντὰ ἴς τὸ γιῶμα,  
 γιῶμα,

Φέρν' ο λεβέντης μιὰ βολὰ, τοῦ Χάρου κακοφάνη  
 Ἄπ τὰ μαλλιά τὸν ἄδραξεν, ἴς τὴν γῆν τὸν ἀβρουτάει.  
 Ἄκουν τὸν νέον, καὶ βόγγιζε καὶ βαρυναστυνάζει. 20  
 “Ἄφσε με, Χάρε, ἄφσε με ἀκόμη τρεῖς ἡμέρας·  
 Τὰς δυὸ νὰ φάγω καὶ νὰ πιῶ, τὴν μιὰν νὰ σεργιανίσω,  
 Νὰ πάω ν' ἰδῶ τοὺς φίλους μου, ν' ἰδῶ τοὺς ἰδικούς  
 μου,  
 Πῶχω γυναῖκα παρανεὰν, καὶ χήρα δὲν τῆς πρέπει,  
 Πῶχω καὶ δυὸ μικρούτζικα, κ' ὀρφάνια δὲν τοὺς πρέ-  
 πει, 25  
 Πῶχω τὰ πρόβατ' ἄκουρα, καὶ τὸ τυρὶ ἴς τὸ κάδι.”

6.

Τὸ ἐλάφι καὶ ὁ Ἥλιος.

“Ὀλην τὴν μαύρην κ' ἀγριαν νύχτα μὲ τὸ φεγγάρι,  
 Καὶ τὴν αἰγὴν μὲ τὴν δροσιὰν, ὅσον νὰ ρίξ' ὁ ἥλιος,  
 Τρέχουν τ' ἀλάφια ἴς τὰ βουνὰ, τρέχουν τ' ἀλαφομόσ-  
 χια,  
 Μιὰ ἀλαφίνα ταπεινὴ δὲν πάγει μὲ τὰ ἄλλα·  
 Μόνον τ' ἀπόσκια περπατεῖ, καὶ τὰ ζερβὰ κοιμάται, 5  
 Κ' ὄθ' εὖρη γαργαρόν νερόν, θολώνει καὶ τὸ πίνει.  
 Ὁ ἥλιος τὴν ἀπάντησε, στέκει καὶ τὴν ῥωτάει·  
 “Τί ἔχεις ἀλαφίνα μου ; δὲν πᾶς καὶ σὺ μὲ τ' ἄλλα;  
 Μόνον τ' ἀπόσκια περπατεῖς, καὶ τὰ ζερβὰ κοιμάσαι;”  
 “Ἦλιε μου, σὰν μ' ἐρώτησες, νὰ σοῦ τ' ὁμολογήσω 10  
 Δώδεκα χρόνους ἔκαμα, στείρα δίχως μοσχάρι·  
 Κ' ἀπὸ τοὺς δώδεκα κ' ἐμπρὸς ἀπέχτησα μοσχάρι.  
 Τὸ ἔθρεψα, τ' ἀνάθρεψα, τό 'καμα δύο χρόνων.  
 Καὶ κυνηγὸς τ' ἀπάντησε, ρίχνει καὶ τὸ σκοτόνει.  
 Ἄνιθεμά σε, κυνηγέ, καὶ σὲ καὶ τὰ καλά σου 15  
 Σὺ μ' ἔκαμες κ' ὀρφάνεψα ἀπὸ παιδὶ κ' ἀπ' ἄνδρα!”

## 7.

## Ὁ Χάρος καὶ ἡ κόρη.

Μία κόρη ἐκαυχῆθηκε, τὸν Χάρον δὲν φοβᾶται,  
 "Ὅτ' ἔχ' ἐννέα ἀδερφοὺς, τὸν Κωνσταντῖνον ἄνδρα,  
 Πόχει τὰ σπῖτια τὰ πολλὰ, τὰ τέσσερα παλάτια.  
 Κ' ὁ Χάρος ἔγινε πουλί, σὰν μαῦρον χελιδόνι  
 Ἐπέταξε, καὶ 'ς τὴν καρδίαν σαῖτεψε τὴν κόρην 5  
 Κ' ἡ μάννα τῆς τὴν ἔκλαιε, κ' ἡ μάννα τῆς τὴν κλαλεῖ·  
 "Χάρε, κακὸν ποῦ μ' ἔκαμες 'ς τὴν μίαν μου θυγατέρα,  
 'Σ τὴν μίαν μου, καὶ τὴν μοναχὴν, καὶ τὴν καλὴν μου  
 κόρην!"—

Νὰ! καὶ ὁ Κώστας πρόβαλεν ἀπὸ ἄψηλὴν λαγκάδα,  
 Μὲ τετρακόσιους νοματοὺς, μ' ἐξήντα δυὸ παιγνίδια. 10  
 "Σώνετε τώρα τὴν χαρὰν, σώνετε τὰ παιγνίδια!  
 Κ' ἕνας σταυρὸς ἐπρόβαλε 'ς τῆς πεθερᾶς τὴν πόρταν·  
 Ἡ πεθερά μ' ἀπέθανεν, ἢ καὶ ὁ πεθερὸς μου,  
 Ἡ ἀπὸ τοὺς κουνιάτους μου κάνεις εἶν' λαβωμένος."—  
 Κλωτσιὰ βαρεῖ τοῦ μαύρου του, 'ς τὴν ἐκκλησιὰν  
 πηγαίνει. 15

Βρίσκει τὸν πρωτομάστορην ποῦ κάμνει τὸ μνημοῦρι·  
 "Πέ μου, νὰ ζήσης, μάστορα, τίνος εἶν' τὸ μνημοῦρι;"  
 "Εἶναι τῆς κόρης τῆς ξανθῆς, ξανθῆς καὶ μαυρομάτας,  
 Ποῦ εἶχ' ἐννέα ἀδερφοὺς, τὸν Κωνσταντῖνον ἄνδρα,  
 Πόχει τὰ σπῖτια τὰ πολλὰ, τὰ τέσσερα παλάτια." 20  
 "Παρακαλῶ σε, μάστορα, νὰ φθιάσης τὸ μνημοῦρι  
 Ἄλιγον μακρὺ, λίγον πλατὺ, ὅσον γιὰ δυὸ νομάτους."—  
 Χρυσὸν μαχαίρ' ἐπέταξε, καὶ σφάζει τὴν καρδίαν του·  
 Τοὺς δυὸ μαζὶ τοὺς ἔθαψαν, τοὺς δυὸ 'ς ἕνα μνη-  
 μοῦρι.

8.

Ὁ Χάρος καὶ αἱ ψυχαί.

Τί εἶναι μαύρα τὰ βουνά, καὶ στέκουν βουρκωμένα ;  
 Μήν' ἄνεμος τὰ πολεμᾷ ; μήνα βροχὴ τὰ δέρνει ;  
 Κ' οὐδ' ἄνεμος τὰ πολεμᾷ, κ' οὐδὲ βροχὴ τὰ δέρνει·  
 Μόνε διαβαίν' ὁ Χάροντας μὲ τοὺς ἀπαιθαμμένους·  
 Σέρνει τοὺς νεοὺς ἀπ' ἔμπροστά, τοὺς γέροντας κα-  
 τόπι,

5

Τὰ τρυφερὰ παιδόπουλα ἴς τὴν σέλλ' ἀραδισμένα.  
 Παρακαλοῦν οἱ γέροντες, κ' οἱ νέοι γονατίζουν  
 “ Χάρε μου, κόνεψ' εἰς χωριὸν, κόνεψ' εἰς κρύαν βρύσιν,  
 Νὰ πιοῦν οἱ γέροντες νερὸν, κ' οἱ νεοὶ νὰ λιθαρίσουν,  
 Καὶ τὰ μικρὰ παιδόπουλα νὰ μάσουν λουλουδάκια.”—10  
 “ Κ' οὐδ' εἰς χωριὸν κονεύω ἴγῳ, κ' οὐδὲ εἰς κρύαν βρύ-  
 σιν

Ἔρχοντ' ἡ μάνναις γιὰ νερὸν, γνωρίζουν τὰ παιδιὰ των  
 Γνωρίζονται τ' ἀνδρόγυνα, καὶ χωρισμὸν δὲν ἔχουν.”

9.

Ὁ Βέβρος καὶ ὁ μαῦρός του.

Ἵς τὸ Βαρδάρι, ἴς τὸ Βαρδάρι,  
 Καὶ ἴς τοῦ Βαρδαριοῦ τὸν κάμπου,  
 Βέβρος ἦτον ξαπλωμένος·  
 Καὶ ὁ μαῦρός του τὸν λέγει·  
 “ Σήκ', ἀφέντη μου, νὰ πᾶμε,  
 “ Ὅτι πάγ' ἡ συντροφιά μας.”—  
 “ Δὲν ἔμπορῶ, μαῦρε, νὰ πάγω,  
 “ Ὅτι θέλω ν' ἀπαιθάνω.  
 Σύρε, σκάψε μὲ τὰ νύχια,  
 Μὲ τ' ἀργυροπέταλά σου,  
 Κ' ἔπαρέ με μὲ τὰ δόντια,

5

10

## 7.

## Ὁ Χάρος καὶ ἡ κόρη.

Μιά κόρη ἐκαυχῆθηκε, τὸν Χάρον δὲν φοβᾶται,  
 "Ὅτ' ἐχ' ἐννέα ἀδερφοὺς, τὸν Κωνσταντῖνον ἄνδρα,  
 Πῶχει τὰ σπίτια τὰ πολλὰ, τὰ τέσσερα παλάτια.  
 Κ' ὁ Χάρος ἔγινε πουλὶ, σὰν μαῦρον χελιδόνι  
 Ἐπέταξε, καὶ 'ς τὴν καρδιὰν σαίτεψε τὴν κόρην" 5  
 Κ' ἡ μάννα τῆς τὴν ἔκλαιε, κ' ἡ μάννα τῆς τὴν κλαίει·  
 "Χάρε, κακὸν ποῦ μ' ἔκαμες 'ς τὴν μίαν μου θυγατέρα,  
 'Σ τὴν μίαν μου, καὶ τὴν μοναχὴν, καὶ τὴν καλὴν μου  
 κόρην!"—

Νὰ! καὶ ὁ Κώστας πρόβαλεν ἀπὸ ἄψηλὴν λαγκαδά,  
 Μὲ τετρακόσιους νοματοὺς, μ' ἐξήντα δυὸ παιγνίδια. 10  
 "Σώνετε τώρα τὴν χαρὰν, σώνετε τὰ παιγνίδια!  
 Κ' ἕνας σταυρὸς ἐπρόβαλε 'ς τῆς πεθερᾶς τὴν πόρταν·  
 Ἡ πεθερά μ' ἀπέθανεν, ἡ καὶ ὁ πεθερός μου,  
 Ἡ ἀπὸ τοὺς κουνιάτους μου κάνεις εἶν' λαβωμένος."—  
 Κλωτσιὰ βαρεῖ τοῦ μαύρου του, 'ς τὴν ἐκκλησιὰν  
 πηγαίνει. 15

Βρίσκει τὸν πρωτομάστορην ποῦ κάμνει τὸ μνημοῦρι·  
 "Πέ μου, νὰ ζήσης, μάστορα, τίνος εἶν' τὸ μνημοῦρι;"  
 "Εἶναι τῆς κόρης τῆς ξανθῆς, ξανθῆς καὶ μαυρομάτας,  
 Ποῦ εἶχ' ἐννέα ἀδερφοὺς, τὸν Κωνσταντῖνον ἄνδρα,  
 Πῶχει τὰ σπίτια τὰ πολλὰ, τὰ τέσσερα παλάτια." 20  
 "Παρακαλῶ σε, μάστορα, νὰ φθιάσης τὸ μνημοῦρι  
 Ἄλιγον μακρὸν, λίγον πλατὺν, ὅσον γιὰ δυὸ νομάτους."—  
 Χρυσὸν μαχαῖρ' ἐπέταξε, καὶ σφάζει τὴν καρδιὰν του·  
 Τοὺς δυὸ μαζὶ τοὺς ἔθαψαν, τοὺς δυὸ 'ς ἕνα μνη-  
 μοῦρι.

8.

Ὁ Χάρος καὶ αἱ ψυχαί.

Τί εἶναι μαῦρα τὰ βουνά, καὶ στέκουν βουρκωμένα ;  
 Μήν' ἄνεμος τὰ πολεμᾶ ; μήνα βροχὴ τὰ δέρνει ;  
 Κ' οὐδ' ἄνεμος τὰ πολεμᾶ, κ' οὐδὲ βροχὴ τὰ δέρνει  
 Μόνε διαβαίν' ὁ Χάροντας μὲ τοὺς ἀπαιθαμμένους·  
 Σέρνει τοὺς νεοὺς ἀπ' ἐμπροστά, τοὺς γέροντας κα-  
 τόπι, 5

Τὰ τρυφερά παιδόπουλα ἔς τὴν σέλλ' ἀραδιασμένα.  
 Παρακαλοῦν οἱ γέροντες, κ' οἱ νέοι γονατίζουν  
 “ Χάρε μου, κόνεψ' εἰς χωριὸν, κόνεψ' εἰς κρίαν βρύσιν,  
 Νὰ πιούν οἱ γέροντες νερόν, κ' οἱ νεοὶ νὰ λιθαρίσουν,  
 Καὶ τὰ μικρὰ παιδόπουλα νὰ μάσουν λουλουδάκια.”—10  
 “ Κ' οὐδ' εἰς χωριὸν κοινέω ἴγῳ, κ' οὐδὲ εἰς κρίαν βρύ-  
 σιν

Ἔρχοντ' ἢ μάνναις γιὰ νερόν, γνωρίζουν τὰ παιδιὰ των  
 Γνωρίζονται τ' ἀνδρόγυνα, καὶ χωρισμὸν δὲν ἔχουν.”

9.

Ὁ Βέβρος καὶ ὁ μαῦρός του.

Ἐς τὸ Βαρδάρι, ἔς τὸ Βαρδάρι,  
 Καὶ ἔς τοῦ Βαρδαριῶ τὸν κάμπον,  
 Βέβρος ἦτον ξαπλωμένος  
 Καὶ ὁ μαῦρός του τὸν λέγει  
 “ Σήκ', ἀφέντη μου, νὰ πᾶμε, 5  
 “ Ὅτι πάγ' ἢ συντροφιά μας.”—  
 “ Δὲν ἔμπορῶ, μαῦρε, νὰ πάγω,  
 “ Ὅτι θέλω ν' ἀπαιθάνω.  
 Σύρε, σκάψε μὲ τὰ νύχια,  
 Μὲ τ' ἀργυροπέταλά σου, 10  
 Κ' ἔπαρέ με μὲ τὰ δόντια,

ῥίξε με μέσα ἴς τὸ χῶμα.  
 Ἐπαρε καὶ τ' ἄρματά μου,  
 Νὰ τὰ πάγῃς τῶν δικῶν μου  
 Ἐπαρε καὶ τὸ μαντύλι,  
 Νὰ τὸ πάγῃς τῆς καλῆς μου,  
 Νὰ μὲ κλαί', ὅταν τὸ βλέπῃ.

15

## 10.

## Τοῦ Δήμου.

Αὐτὰ τὰ μάτια, Δήμο, τὰ ἴμορφα,  
 Τὰ φρύδια τὰ γραμμένα,  
 Αὐτὰ μὲ κάμνουν, Δήμο, κ' ἄρρωστῶ,  
 Μὲ κάμνουν κ' ἀπαιθαίνω.  
 Ἐβγαλε, Δήμο, τὸ σπαθάκι σου,  
 Καὶ κόψε τὸν λαιμόν μου  
 Καὶ μάσε, Δήμο, καὶ τὸ αἷμά μου,  
 Ἵς ἓνα χρυσὸν μαντύλι  
 Σύρε το, Δήμο, ἴς τὰ ἔννεα χωριά,  
 Ἵς τὰ δέκα βιλαέτια.  
 Κ' ἂν σ' ἐρωτήσουν, Δήμο, τ' εἶν' αὐτό ;—  
 Τὸ αἷμα τῆς ἀγάπης.

5

10

## 11.

## Οἱ Κλέφται.

## 1.

Ἐβγήκαν κλέφταις ἴς τὰ βουνά,  
 Γιὰ νὰ κλέψουν ἄλογα,  
 Κ' ἄλογα δὲν ἤθρανε,  
 Πῆραν τὰ ἀρνάκια μου,  
 Καὶ τὰ κατζικάκια μου,  
 Καὶ πᾶνε, πᾶνε, πᾶν !

5

*\*Ωχ καῦμένος, ὄχ καῦμένος, ὄχ καῦμένος!*  
*Προβατάκια μ'!*  
*Κατζικάκια μ'!*  
*Βαί!*

10

2.

*Πῆραν τὴν καρδάρια μου,*  
*Ποῦ ἔπηξα τὸ γάλα μου,*  
*Πῆραν τὴν φλογέρα μου,*  
*Μέσ' ἀπὸ τὰ χέρια μου,*  
*Καὶ πᾶνε, πᾶνε, πᾶν!*

5

*\*Ωχ καῦμένος, κ. τ. λ.*  
*Φλογερίτζα μ'!*  
*Καρδαρίτζα μ'!*  
*Βαί!*

3.

*Μοῦ πῆραν τὸ λαγιαρνὶ,*  
*Ποῦ ἔχε τὸ χρυσὸ μαλλί,*  
*Τ' ἀσημένιο κέρατο,*  
*Καὶ πᾶνε, πᾶνε, πᾶν!*

*\*Ωχ καῦμένος, κ. τ. λ.*

5

*Προβατάκι μ'!*  
*Λαγιαρνάκι μ'!*  
*Βαί!*

4.

*Αἶ! καὶ νὰ τοὺς πλάκωναν,*  
*Καὶ νὰ τοὺς ἔαρμάτωναν,*  
*Μέσα 'ς τὰ λιμέρια τους,*  
*Κεῖνους καὶ τὰ ταῖρια τους,*



Νὰ ἴβλεπα τὸ λαγιαρνὶ 5  
 Μέσα πάλιν ἴς τὸ μανδρὶ.  
 ἌΩχ καυμένος, κ. τ. λ.  
 Προβατάκια μ' !  
 Κατζικάκια μ' !  
 Βαί ! 10

## 5.

Ἄν τὸ δῶσ' ἡ Παναγιὰ 5  
 Καὶ παιδέψῃ τὴν κλεψιά,  
 Θεὸς νὰ ψήσω ἐν' ἄρνι,  
 Ποῦ νὰ πέφτ' ἀπ τὸ σουβλι,  
 Καὶ μέσ' ἴς τ' ἄνθη τ' Ἀπριλιοῦ 5  
 Τὴν ἡμέραν τ' ἀγιοργιοῦ  
 Θὰ χορτάσω τρώγοντας  
 Κ' ὄλο ξεφαντώνοντας.  
 ἌΩχ καυμένος, ὄχ καυμένος, ὄχ καυμένος !  
 Προβατάκι μ' ! 10  
 Λαγιαρνάκι μ' !  
 Βαί !

## 12.

## Χελιδόνισμα.

Χελιδόνι ἔρχεται ἀπ τὴν μαύρην θάλασσαν,  
 Θάλασσαν ἀπέρασε, πύργον ἐθεμέλιωσε,  
 Κάθησε κ' ἐλάλησε Μάρτη, Μάρτη χιονερὲ,  
 Καὶ Φλεβάρη βροχερὲ.  
 Ὁ Ἀπρίλης ὁ γλυκὺς ἐφθασε, δὲν ἴναι μακρυά 5  
 Τὰ πουλάκια κελαδοῦν, τὰ δενδράκια φυλλανθοῦν,  
 Τὰ ὀρνίθια νὰ γεννοῦν ἄρχισαν καὶ νὰ κλωσσοῦν,  
 Τὰ κοπάδια ἀρχινοῦν ἢ ἀναβαίνουν ἴς τὰ βουνά,  
 Τὰ κατζίκια νὰ πηδοῦν καὶ νὰ τρώγουν τὰ κλαδιά.  
 Ζῶα, ἄνθρωποι, πουλιὰ χαίρονται ἀπὸ καρδιάς 10

Ἐπαυσαν ἡ παγωταῖς καὶ τὰ χιόνια κ' ὁ βορεᾶς.  
 Μάρτη, Μάρτη χιονερὲ καὶ Φλεβάρη λασπηρέ!  
 Ἦρθ' Ἀπρίλης ὁ καλὸς, Μάρτη, πρίτζ! Φλεβάρη,  
 πρίτζ!

13.

Τραγοῦδι τοῦ γάμου.

Ἐβγάτ', ἀγώρια, 'ς τὸν χορὸν,  
 Κοράσια, 'ς τὰ τραγοῦδια,  
 Νὰ ἰδῆτε καὶ νὰ μάθητε,  
 Πῶς πιάνετ' ἡ ἀγάπη  
 Ἀπὸ τὰ μάτια πιάνεται, 5  
 'Σ τὰ χεῖλια καταιβαίνει,  
 Κ' ἀπὸ τὰ χεῖλια χύνεται,  
 Καὶ 'ς τὴν καρδιὰν ριζώνει.

14.

Περπερούνας ἄσμα.

Περπερούνα περπατεῖ,  
 Γιὰ βροχὴ παρακαλεῖ  
 Κύριε, βρέξε μιὰ βροχὴ,  
 Μιὰ βροχὴ καματερή.  
 Μπάραις, μπάραις τὰ νερὰ, 5  
 Λίμναις, λίμναις τὰ κρασιά  
 Κάθε κούτσουρο καλάθ',  
 Κάθε στάχυν καὶ ταγάρ',  
 Γιὰ νὰ σκάζ' ὁ ἀλευρᾶς,  
 Γιὰ τὶ δὲν πωλεῖ 'κριβὰ, 10  
 Καὶ νὰ χαίρητ' ὁ πτωχὸς,  
 Μ' ὄλη του τὴ φαμιλιά.

## 15.

## Νανάρισμα.

Νὰ μοῦ τὸ πάρης, ὕπνε μου τρεῖς βίγλαις θὰ τοῦ  
βάλω

Τρεῖς βίγλαις, τρεῖς βιγλάτοραις κ' οἱ τρεῖς ἀνδρειω-  
μένοι

Βάλλω τὸν ἥλιον 'ς τὰ βουνὰ, τὸν ἀετὸν 'ς τοὺς κάμ-  
πους,

Τὸν κύρ Βορεὰ, τὸν δροσερὸν, ἀνάμεσα πελάγου.

Ὁ ἥλιος ἐβασίλευεν, ἀετὸς ἀπεκοιμήθη, 5

Κ' ὁ κύρ Βορεὰς, ὁ δροσερὸς, 'ς τῆς μάνας του ὑπάγει.

“ Τιέ μου, ποῦ ἦσουν χθές, προχθές; ποῦ ἦσουν τὴν  
ἄλλην νύχτα;

Μῆνα μὲ τ' ἄστρον μάλωνες; μῆνα μὲ τὸ φεγγάρι;

Μῆνα μὲ τὸν αἰγερινὸν, ποῦ εἴμεστ' ἀγαπημένοι;” —

“ Μῆτε μὲ τ' ἄστρον μάλωνα, μῆτε μὲ τὸ φεγγάρι, 10

Μῆτε μὲ τὸν αἰγερινὸν, ποῦ εἶσθ' ἀγαπημένοι

Χρυσὸν υἱὸν ἐβίγλιζα 'ς τὴν ἀργυρῆ του κούνια.”

## ΠΟΙΗΜΑΤΑ ΔΙΑΦΟΡΩΝ.

## Θούριος.

## 1.

Δεῦτε, παῖδες τῶν Ἑλλήνων,

Ὁ καιρὸς τῆς δόξης ἦλθεν,

Ἄς φανώμεν ἄξιοι ἐκείνων

Ποῦ μᾶς δῶσαν τὴν ἀρχήν.

Ἄς πατήσωμεν ἀνδρείως

Τὸν ζυγὸν τῆς τυραννίδος,

Ἐκδικήσωμεν πατρίδος  
Κάθε ὄνειδος αἰσχρόν.

Τὰ ὄπλα ἄς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν 10  
Ποταμηδὸν ἐχθρῶν τὸ αἷμα  
Ἄς τρέξῃ ὑπὸ ποδῶν.

2.

Ὅθεν εἰσθε τῶν Ἑλλήνων  
Κόκκαλα ἀνδρειωμένα,  
Πνεύματα ἐσκορπισμένα, 15  
Τώρα λάβετε πνοήν  
Ἵ τὴν φωνὴν τῆς σαλπυγῆς μου  
Συναχθῆτε ὅλα ὁμοῦ·  
Τὴν ἐπτάλοφον ζητεῖτε,  
Καὶ νικᾶτε πρὸ παντοῦ. 20

Τὰ ὄπλα ἄς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν  
Ποταμηδὸν ἐχθρῶν τὸ αἷμα  
Ἄς τρέξῃ ὑπὸ ποδῶν.

3.

Σπάρτα, Σπάρτα, τί κοιμᾶσθε 25  
Ἵπνον λήθαργον βαθύν ;  
Ἐύπνησον, κράξε Ἀθήνας,  
Σύμμαχον παντοτεινήν.  
Ἐνθυμηθῆτε Λεωνίδου  
Ἵρωος τοῦ Ἰακουστοῦ, 30  
Τοῦ ἀνδρὸς ἐπαινεμένου,  
Φοβεροῦ καὶ τρομεροῦ.

Τὰ ὄπλα ἄς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν

Ποταμηδὸν ἐχθρῶν τὸ αἷμα  
Ἄς τρέξῃ ὑπὸ ποδῶν.

35

4.

Ὅπου εἰς τὰς Θερμοπύλας  
Πόλεμον αὐτὸς κροτεῖ,  
Καὶ τοὺς Πέρσας ἀφανίζει  
Καὶ αὐτῶν κατακρατεῖ  
Μὲ τριακοσίους ἄνδρας  
Εἰς τὸ κέντρον προχωρεῖ,  
Καὶ ὡς λέων θυμωμένος  
Εἰς τὸ αἷμά των βουτεῖ.

40

Τὰ ὄπλα ἄς λάβωμεν,  
Παῖδες Ἑλλήνων, ἄγωμεν  
Ποταμηδὸν ἐχθρῶν τὸ αἷμα  
Ἄς τρέξῃ ὑπὸ ποδῶν.

(Ρήγας.)

Θούριος.

Ὡς πότε, παλληκάρια, νὰ ζοῦμεν ἴς τὰ στενὰ,  
Μονάχοι, σὰν λεοντάρια, ἴς ταῖς βράχαις, ἴς τὰ βουνά ;  
Σπηλαιῖς νὰ κατοικοῦμεν, νὰ βλέπωμεν κλαδιά ;  
Νὰ φεύγωμεν τὸν κόσμον γιὰ τὴν πικρὴν σκλαβιά ;  
Ν' ἀφίνωμεν ἀδέλφια, πατρίδα καὶ γονεῖς, 5  
Τοὺς φίλους, τὰ παιδιά μας κ' ὄλους τοὺς συγγενεῖς ;  
Καλῆτερα μιᾶς ὥρας ἐλεύθερη ζωὴ,  
Παρὰ σαράντα χρόνων σκλαβιά καὶ φυλακὴ.  
Τί σ' ὠφελεῖ, ἂν ζήσης καὶ ἦσαι ἴς τὴν σκλαβιά ;  
Στοχάζου πῶς σὲ ψένουν καθ' ὥραν ἴς τὴν φωτιά 10  
Βεζίρης, Δραγουμάνος, αὐθέντης κ' ἂν γενῆς,  
Ὁ τύραννος ἀδίκως σὲ κάμνει νὰ χαθῆς.  
Δουλεύεις ὄλ' ἡμέρα εἰς ὃ τι κ' ἂν σ' εἶπῃ,  
Κ' αὐτὸς κυττάζει πάλιν τὸ αἷμά σου νὰ πιῇ.

- Ο Σούτσος, ὁ Μουρούζης, Πετράκης, Σκαναβής, 15  
 Γκίκας καὶ Μαυρογένης καθρέπτῃς εἶν' νὰ ἰδῆς.  
 Ἀνδρείοι καπετάνοι, παπάδες, λαϊκοὶ  
 Ἐσφάχθησαν κ' ἀγάδες ἀπ' ἄδικον σπαθί·  
 Κ' ἀμέτρητ' ἄλλοι τόσοι καὶ Τούρκοι καὶ Ῥωμηοὶ  
 Ζωὴν καὶ πλοῦτον χάνουν χωρὶς τιν' ἀφορμή. 20  
 Ἐλάτε μ' ἕνα ζῆλον εἰς τοῦτον τὸν καιρὸν  
 Νὰ κάμωμεν τὸν ὄρκον ἐπάνω 'ς τὸν σταυρόν  
 Συμβούλους προκομμένους μὲ πατριωτισμόν  
 Νὰ βάλωμεν εἰς ὅλα νὰ δίδουν ὄρισμόν  
 Ὁ νόμος νὰ 'ναι πρῶτος καὶ μόνος ὁδηγός, 25  
 Καὶ τῆς πατρίδος ἕνας νὰ γένη ἀρχηγός·  
 Ὅτι κ' ἡ ἀναρχία ὁμοιάζει τὴν σκλαβιά,  
 Νὰ τρώγ' ἕνας τὸν ἄλλον, σὰν τ' ἄγρια θηριά,  
 Καὶ τότε μὲ τὰ χέρια 'ψηλὰ 'ς τὸν οὐρανὸν  
 Νὰ 'πούμ' ἀπὸ καρδίας τοῦτα πρὸς τὸν Θεόν 30  
 "Ὡ βασιλεῦ τοῦ κόσμου, ὀρκίζομαι εἰς σέ,  
 Ἐς τὴν γνώμην τῶν τυράννων νὰ μὴν ἐλθῶ ποτέ·  
 Μήτε νὰ τοὺς δουλεύσω, μήτε νὰ πλανεθῶ,  
 Εἰς τὰ ταξίματά των νὰ μὴ παραδοθῶ,  
 Ἐνόςφ ζω' 'ς τὸν κόσμον, ὁ μόνος μου σκοπὸς 35  
 Τοῦ νὰ τοὺς ἀφανίσω νὰ ᾄηναι σταθερός·  
 Πιστὸς εἰς τὴν πατρίδα συντρίβω τὸν ζυγὸν,  
 Κ' ἀχώριστος νὰ ζήσω ἀπὸ τὸν στρατηγόν.  
 Κ' ἂν παραβῶ τὸν ὄρκον, ν' ἀστράψ' ὁ οὐρανός,  
 Καὶ νὰ μὲ κατακαύσῃ, νὰ γέν' ὡσὰν καπνός." 40  
 Ἐς ἀνατολὴν, καὶ δύσιν, καὶ νότον καὶ βορεᾶν  
 Γιὰ τὴν πατρίδα ὅλοι νὰ 'χωμεν μιὰν καρδιάν  
 Βουλγάροι κ' Ἀρβανίται καὶ Σέρβοι καὶ Ῥωμηοὶ,  
 Νησιῶται κ' ἠπειρώται, μὲ μιὰν κοινὴν ὁρμὴν,  
 Γιὰ τὴν ἐλευθερίαν νὰ ζώσωμεν σπαθί· 45  
 Πῶς εἴμεθα ἀνδρείοι, παντοῦ νὰ ξακουσθῆ.  
 Καὶ ὅσοι τοῦ πολέμου τὴν τέχνην ἀγροικούν,  
 Ἐδῶ ἄς τρέξουν ὅλοι τυράννους νὰ νικοῦν

- Ἐδῶ Ἑλλάς τοὺς κράζει μ' ἀγκάλας ἀνοικτὰς,  
 Τοὺς δίδει βίον, τόπον, ἀξίας καὶ τιμὰς. 50  
 Ὡς πότε ὀφικιάλος εἰς ξένους βασιλεῖς ;  
 Ἐλα νὰ γένης στύλος τῆς ἴδιας σου φυλῆς.  
 Κάλλια γιὰ τὴν πατρίδα κἀνένας νὰ χαθῆ,  
 Ἢ νὰ κρεμάσῃ φούνταν γιὰ ξένον ἔς τὸ σπαθί.  
 Σουλιῶται καὶ Μανιῶται, λεοντάρια ξακουστὰ, 55  
 Ὡς πότε ἔς ταῖς σπηλαιῖς σας κοιμᾶσθε σφαλιστὰ ;  
 Μαυροβουνοῦ καπλάνια, Ὀλύμπου σταυραετοί,  
 Κ' Ἀγράφων τὰ ξεφτέρια, γενήτε μιὰ ψυχῆ.  
 Τοῦ Σάβα καὶ Δουνάβου ἀδέλφια χριστιανοί,  
 Μὲ τ' ἄρματα ἔς τὰ χέρια καθεῖς σας ἄς φανῆ 60  
 Τὸ αἷμά σας ἄς βράσῃ μὲ δίκαιον θυμόν  
 Μικροί, μεγάλ', ὁμῶστε τυράννων τὸν χαμόν.  
 Ἀνδρείοι Μακεδόνες, ὀρμήσατ' ὡς θηριὰ,  
 Τὸ αἷμα τῶν τυράννων βροφήσατε μὲ μιὰ.  
 Δελφίνια τῆς θαλάσσης, ἀσδέρια τῶν νησιῶν, 65  
 Ὡς ἀστραπὴ χυθῆτε, κτυπᾶτε τὸν ἐχθρόν.  
 Θαλασσινὰ τῆς Ἰδρας καὶ τῶν Ψαρῶν πουλιὰ,  
 Καιρὸς εἶν' τῆς πατρίδος ν' ἀκούστε τὴν λαλιά.  
 Κ' ὅσ' εἴσθε ἔς τὴν ἀρμάδα, σὰν ἄξια παιδιὰ,  
 Ὁ νόμος σᾶς προστάζει, νὰ βάλετε φωτιά. 70  
 Μὲ μιὰ καρδιά ὅλοι, μιὰ γνώμη, μιὰ ψυχῆ  
 Κτυπᾶτε, τοῦ τυράννου ἡ ρίζα νὰ χαθῆ.  
 Ν' ἀνάψωμεν μιὰν φλόγα εἰς ὅλην τὴν Τουρκιάν,  
 Νὰ τρέξ' ἀπὸ τὴν Βόσναν ἕως τὴν Ἀραπιάν.  
 Ψηλὰ εἰς τὰς σημαίας σηκῶστε τὸν σταυρόν, 75  
 Κ' ὡσὰν ἀστροπελέκια κτυπᾶτε τὸν ἐχθρόν.  
 Ποτὲ μὴ στοχασθῆτε, ὅτ' εἶναι δυνατός  
 Καρδιοκτυπᾶ καὶ τρέμει σὰν τὸν λαγὸν κ' αὐτός.  
 Τριακόσιοι Κιρζαλήδες τὸν ἔκαμαν νὰ ἰδῆ,  
 Πῶς δὲν ἔμπορεῖ μὲ τόπια ἐμπρός τους νὰ σταθῆ. 80  
 Λοιπὸν γιὰτὶ ἀργεῖτε ; τί στέκεσθε νεκροί ;  
 Ξυπνήσετε, μὴν ἦσθε ἐνάντιοι, ἐχθροί.

Ὡς οἱ προπάτορές μας ὤρμουσαν σὰν θηριὰ,  
 Γιὰ τὴν ἐλευθερίαν πηδοῦσαν ἕς τὴν φωτιά,  
 Οὕτω κ' ἡμεῖς, ἀδελφια, ν' ἀρπάξωμεν μὲ μιὰ 85  
 Τὰ ὄπλα, νὰ ἐβγοῦμεν ἀπὸ πικρὴν σκλαβιά.  
 Νὰ σφάξωμεν τοὺς λύκους, ποῦ τὸν ζυγὸν βαστοῦν,  
 Καὶ Ἕλληνας ταλμῶσι σκληρὰ νὰ τυραννοῦν.  
 Στερεᾶς καὶ ἕς τὰ πελάγη νὰ λάμψη ὁ σταυρὸς,  
 Νὰ ἴλθῃ δικαιοσύνη, νὰ λείψῃ ὁ ἐχθρὸς 90  
 Ὁ κόσμος νὰ γλυτώσῃ ἀπὸ φρικτὴν πληγὴν,  
 Κ' ἐλεύθεροι νὰ ζῶμεν, ἀδελφια, εἰς τὴν γῆν.  
 (ὁ αὐτός.)

Εἰς τὸν Ἔρω. α.

Ὡ Ἔρωτ' ἀνθηρότατε,  
 Γλυκὲ καὶ ἰλαρότατε,  
 Τοῦ κόσμου κυβερνήτη  
 Ἐσέν' ὁ νοῦς, τὸ σῶμά μου,  
 Τὸ στήθος, καὶ τὸ στόμα μου. 5  
 Διατρεύει καὶ κηρύττει.  
 Ἐσὺ θεοῦς, αἰθέρια,  
 Οὐράνια κ' αἴρια,  
 Κρατεῖς καὶ βασιλεύεις  
 Καὶ ἕως τὰ αἰῶνια 10  
 Τῆς γῆς μας καταχθόνια  
 Τὰ βέλη σου τοξεύεις.  
 Τὸ βλέμμα σου τὸ ἥμερον,  
 Ἀπὸ τὸν κόσμον σήμερον,  
 Στυγμὴ σχεδὸν ἂν λείψῃ, 15  
 Ἡ φύσις ὅλη σβύνεται,  
 Καὶ καταντᾶ καὶ γίνεται  
 Κατήφεια καὶ θλίψη.



Ἀμίμητα τὰ κάλλη σου,  
 Ἡ δύναμη μεγάλη σου, 20  
 Μεγάλη σου ἡ δόξα·  
 Λατρεύω τὴν αἰώνιον  
 Καὶ θαυμαστήν σου πρόνοιαν,  
 Καὶ τ' ἄφθαρτά σου τόξα.  
 (Ἀθανάσιος Χριστόπουλος.)

Βαρελλοθήκη.

Ἐξω ἔξω τὰ βιβλία.  
 Ἐς τὴ φωτιά ἢ φλυαρία.  
 Λέξαις! λόγοι! ὅλα κάτω.  
 Τί τουκάκου τὰ φυλάττω;  
 Τὸν Ἀπόλλωνα τοὺς ῥίξε, 5  
 Καὶ ταῖς Μούσαις ὄλαις πνίξε.  
 Τὴν πικρὴν τοὺς δάφνην καῦσε,  
 Ἐπ' αὐτοὺς κόπους πλέον παῦσε.  
 Βάλε Βάεχον καὶ Μαινάδαις,  
 Καὶ βαρέλλια μυριάδαις, 10  
 Νὰ γενῆ βαρελλοθήκη  
 Ἡ χρυσῆ βιβλιοθήκη.  
 Ὁ κισσὸς ἄς πρασινίσῃ,  
 Καὶ τὸ κλῆμα ἄς ἀνθίσῃ,  
 Νὰ γλυκάνῃ τὸ σταφύλι 15  
 Τὰ πικρά μου τοῦτα χεῖλι.  
 Μὴ μὴ μὴ τὸ καλαμάρι,  
 Μὸν κανάτα καὶ πιθάρι,  
 Μὴ κονδύλι, μὸν κροντήρι,  
 Καὶ γαβάθα καὶ ποτήρι. 20  
 Ἐτσι πλέον θὰ καθήσω,  
 Νὰ χαρῶ νὰ εὐθυμήσω  
 Μὲ τὸν Βάεχον μου τὸν φίλον  
 Ἐς τῆς βαρέλλας μου τὸν τύλον.  
 (ὁ αὐτός.)

*Ἡ Δύναμις τοῦ οἴνου.*

1.

*Κρασάκ' ἠδονικώτατον,  
Ποτὸν ποιητικώτατον,  
Ἑρωϊκὲ μου οἶνε!  
Ἐμόθεσις τοῦ πνέοντος  
Ἀγάπην Ἀνακρέοντος!  
Ἐπόθεσίς μου γίνε!*

5

2.

*Κρασάκι μ' ὅταν χύνεσαι  
Καὶ ἀφρισμένο πίνεσαι,  
Καὶ μέσα μου χοχλάζης,  
Κ' ἀχνὸς ἀπὸ τὸ σῶμά μου  
Καὶ φλόγας ἀπὸ τ' ὄμμα μου  
Καὶ ἀστράπας ἐβγάζης,*

5.

3.

*Ὁ Στωϊκὸς εὐφραίνομαι,  
Ὁ γνωστικὸς τρέλλαινομαι,  
Ὁ ἄφωνος φωνάζω,  
Ὁ ἀηδὴς ἠδύνομαι,  
Ὁ θηήσκων ἀναστήνομαι,  
Ὁ πρωτινὸς ἀλλάζω.*

4.

*Κληρονομῶ βασίλεια,  
Παλάτια κτίζω χίλια,  
Τρέφω στρατοὺς μυρίους,  
Καὶ μὲ καρδίαν λέοντος  
Καὶ τύχην Ναπολέοντος  
Νικῶ τοὺς ἐναντίους!*

5

5.

Φυσῶ, κ' ὑψώνω κύματα.  
 Πατῶ, καὶ κάμνω θρύμματα  
 Τοὺς πύργους καὶ τὰ κάστρα.  
 Ἴππεύω τὴν ὑφήλιον,  
 Καὶ κυνηγῶ τὸν ἥλιον, 5  
 Καὶ φοβερίζω τ' ἄστρα.  
 (Ἡλίας Ταυταλίδης.)

Εἰς τὸ κιθαρωδοῦν κοράσιον.

1.

Κοράσιον ἀθῶν, εὐπρόσωπον, ἀγγίλουν,  
 Ὅποταν τὴν κιθάραν εἰς χεῖράς σου λαμβάνης,  
 Κ' ἀρχίζουν αἱ χορδαὶ τῆς τοὺς ἤχους τῶν νὰ χύνουν  
 Ὑπὸ τοὺς ῥοδοχρόους δακτύλους σου, νεᾶνις,

2.

Καὶ μὲ τὴν μελωδίαν τοῦ μουσικοῦ ὄργανου  
 Γλυκὰ τὴν λιγυράν σου φωνὴν ἀναμιγνύης,  
 Ὡς εἰς καπνὸν εὐώδη τὸ κόμμι τοῦ λιβάνου,  
 Εἰς τέρψεις τὴν ψυχὴν μου πῶς τότε ἀναλύεις ;

3.

Καὶ ὅταν μὲ ἀθῶας καρδιακὰς ἐκφράσεις  
 Ὑψόνεις πρὸς τὰ ἄνω τὸ εὐγενές σου βλέμμα,  
 Πῶς μὲν τὸν νοῦν μου φέρεις εἰς ὑψηλὰς ἐκστάσεις,  
 Πῶς δὲ τὸ τῶν φλεβῶν μου ἀναφλογίζεις αἷμα ;

4.

Τὸ ὄνομα τοῦ Πλάστου τὰ χεῖλη σου προφέρουν  
 Ὁ Πλάστης σὲ ἀκούει, μὲ χεῖλη μειδιῶντα

*Καὶ μὲ τὰς πτέρυγάς των συμπαλίζουν καὶ συγχαίρουν  
Τριγύρω σου ὠραία τοῦ Παραδείσου ὄντα.*

5.

*Ἦ γλώσσά σου ἐνόσφ ἦν εὐστροφος, κελάδει  
Μιμοῦ τὴν ἀηδόνα, ποῦ κελαδεῖ 'ς τὰ δάση.  
Κ' ἐκεῖνη πότε παύει νὰ κελαδῆ καὶ ν' ἄδη,  
Παρ' ὅταν τῆς ζωῆς της ἡ ἀνοιξίς περάσῃ ;*

6.

*Καὶ τότε ὅμως ὅταν ἐκεῖνη σιωπαίνῃ,  
Ἦ μελωδὴ ἀρχίζει εὐθὺς τῶν νεοσσῶν της.  
Τῆς γηραιᾶς μητρός των τὴν ἀκοὴν εὐφραίνει,  
Καὶ συνιστᾷ τὸν ὕμνον τὸν ἐπικηδεῖόν της.*

(*Ἰωάννης Δ. Καρατσούτσας.*)

*Τὸ Πένθος τοῦ πατριώτου "Ἕλληνας.*

*Πουλᾶκι ξένο  
Κ' ἐρημωμένο,  
Ποῦ πᾶς καὶ τρέχεις ;  
Ποῦ φωλιὰν ἔχεις ;—  
Φωλιὰν δὲν ἔχω,*

5

*Πηγαίνω, τρέχω  
Ἐδῶ κ' ἐκεῖ,*

*Χωρὶς νὰ ξεύρω  
Τὴν ἠσυχίαν,  
Χωρὶς νὰ εὕρω  
Τὴν εὐτυχίαν*

10

*Ποῦ κατοικεῖ.*

*Μικρὸ σὰν ἡμουν, εἶχα πατρίδα·  
Μέσ' 'ς ταῖς μυρσίταις ἐγλυκοζούσα·  
Εἶχα ἐλπίδα·*

15

*Πουρνὸ καὶ βράδν ἐκελαδοῦσα·*

8 2

Είχα καὶ νέαν ἀγαπημένην,  
 Τὴν παιδιόθεν μου ἐρωμένην.  
 Σκληρὸ γεράκι ἔξαφν' ἐμπρὸς μου  
 Τῶν ὀφθαλμῶν μου τὸ γλυκὺ φῶς μου  
     Νεκροαρπάζει, 20  
 Καὶ τὴν φωλιάν μου καταρρημάζει.  
 Ἐκτοτες τρέχω 'ς τὰ ξένα μέρη  
 Χωρὶς πατρίδα καὶ χωρὶς ταίρι  
 Μὲ κουρασμένα πτερὰ καὶ μέλη 25  
 Πλανῶμαι, ὅπως ἡ τύχη θέλη,  
 Κ' ὅπου μὲ φέρῃ ἀνεμοπλάνη,  
 Ὅσον νὰ φθάσω ἐκεῖ, ποῦ φθάνει  
     Τὸ κάθε πρῶγμα,  
 Καὶ τοῦ παντός μου αὐτὸ τὸ θαῦμα, 30  
 Ὅπου πηγαίνει καὶ τὸ γεράκι  
 Καὶ τὸ ἀθῶον μικρὸ πουλάκι.  
     (Ἀλέξ. Ἐψηλάντης.)

Εἰς τὸν Θεόν.

Θεέ! ὕμνεῖ τὴν δόξαν σου ἡ νύξ καὶ ἡ ἡμέρα·  
 Μὲ ἄνθη ἔστρωσας τὴν γῆν, μὲ ἄστρα τὸν αἰθέρα.  
 Ἀσύμφωνοι τόσοι λαοὶ σὲ προσκυνοῦν συμφώνως·  
 Ποικίλαι γλώσσαι χίλια σὲ συνυμνοῦν συγχρόνως.  
 Τὸ πᾶν ἀμέτρητος μετῶς, ἀόριστος ὀρίζεις, 5  
 Τὸ πᾶν ἀόρατος ὄρας, ἀγνώριστος γνωρίζεις.  
     Τὸ φῶς ὑπάρχει σῶμά σου,  
     Ὁ ἥλιος δὲ ὄμμα σου,  
     Ὁ κεραυνὸς φωνὴ σου.  
 Τὸ ἄπειρον διάστημα 10  
 Τὸ μέγα σου ἀνάστημα,  
     Καὶ ὁ αἶὼν στιγμή σου.  
     Δύναται ὁ δάκτυλός σου  
     Ὡς μοχλὸς τὴν γῆν νὰ σείσῃ,

Καὶ τὸ κοῖλον τῆς χειρός σου 15  
 Τοὺς Ὠκεανούς νὰ κλείσῃ  
 Μὲ πνοήν σου μίαν σβύνεις  
 Τῶν ἀστέρων τοὺς φανούς,  
 Καὶ μ' ἐν μόνον νεῦμα κλίνεις  
 Πρὸς τὴν γῆν τοὺς οὐρανοὺς. 20  
 (Παναγιώτης Σοῦτσος.)

(*Ασπασία*) ἔκρουε τὴν κιθάραν τῆς καὶ μὲ γοερὰν φωνὴν ἐμελῶδει τὸ πένθος καὶ τὴν ταραχὴν τῆς.

1.

Ἵ τὰ βουνὰ εἶναι οἱ πάγοι  
 Κ' οἱ ἀέρες Ἵ τὰ πελάγη,  
 Καὶ τὰ δένδρα ὄλοένα  
 Ἵ τὴν γῆν σκύπτουν λυπημένα,  
 Κ' ἐν ᾧ γύρω μου τὴν φύσιν 5  
 Νὰ θρηγῆ παρατηρῶ,  
 Τῶν δακρύων μου τὴν βρύσιν  
 Νὰ κρατήσω δὲν ἔμπορῶ. . . .

2.

Ἄντηχέι βροντὴ πολέμου  
 Ἄ ἡ βοή σφοδροῦ ἀνέμου ;  
 Ἄ ψυχὴ μου ὄλη μένει  
 Ἄπ τὸν φόβον νεκρωμένη . . .  
 Ἄ Ἕλληνας Ἕλληνα φονεύει, 5  
 Ἄ δελφὸς τὸν ἀδελφόν,  
 Κ' ἡ πτωχὴ Ἕλλάς χηρεύει . . .  
 Δυστυχίας κολοφών !

## 3.

Ζῆ, ἀπέθανεν ὁ μόνος  
 Τῆς ψυχῆς μου θησαυρός ;  
 Τῆς καρδίας μου ὁ πόνος  
 Αὐτὸ εἶν' ὁ φλογερός . . .  
 Ἄλλὰ δὲν παραπονοῦμαι,  
 Ἄν ὁ ἔρωσ με πεθάνῃ  
 Δι' ἐμένα δὲν λυποῦμαι  
 Ἀγαπήθηκα ; Μὲ φθάνει.

5

(Ἀλέξ. Σούτσος.)

ἽΟ ἐλεύθερος κλέπτης πολεμῶν τοὺς Ὁθωμανοὺς.

## 1.

Μαῦρ' εἶν' ἡ νύκτα 'ς τὰ βουνά,  
 Ἵς τοὺς βράχους πέφτει χιόνι,  
 Ἵς τὰ ἄγρια 'ς τὰ σκοτεινά,  
 Ἵς ταῖς τραχαῖς πέτραις 'ς τὰ στενά,  
 ἽΟ κλέφτης ξεσπαθώνει.

## 2.

Ἵς τὸ δεξι χέρι τὸ γυμνὸ  
 Βαστᾶ ἀστροπελέκι.  
 Παλάτι ἔχει τὸ βουνὸ,  
 Καὶ σκέπασμα τὸν οὐρανὸ,  
 Κ' ἐλπίδα τὸ τουφέκι.

## 3.

Τὸν κόσμ' ὁ δόλος διοικεῖ,  
 Κ' ἡ ἄδικ' εἰμαρμένη.  
 Τὰ πλούτη ἔχουν οἱ κακοὶ  
 Κ' ἐδῶ 'ς τοὺς βράχους κατοικεῖ  
 ἽΗ ἀρετὴ κρυμμένη.

## 4.

Βαριά, βαριά βοτῶ' ἡ γῆ,  
 "Ένα τουφέκι πέφτει.  
 Παντοῦ τρομάρα καὶ σφαγῆ  
 'Εδῶ φυγῆ, ἐκεῖ πληγῆ.  
 'Εσκότωσαν τὸν κλέφτη.

## 5.

Σύντροφοι ἄσκεποι, πεζοὶ  
 Τὸν φέρνουν λυπημένοι,  
 Καὶ τραγουδοῦν ὄλοι μαζή  
 " Ἐλεύθερος ὁ κλέφτης ζῆ,  
 Κ' ἐλεύθερος πεθαίνει."  
 (Ἀλέξ. Ῥίξος Ῥαγκαβῆς.)

Ὁ ἄνθρωπος ἐπιλήσμων τοῦ θανάτου.

Καθὼς εἰς ἓν λειβίδι, ποῦ βόσκουν νὰ τραφοῦν  
 Πολλῶν ὀρνίθων πλήθη, καὶ ἥσυχα τρυφοῦν,  
 Ἐ' ἀρπακτικὸν ἱεράκι ἐπάνω των πετῶ,  
 Κ' ἀρπάξει, ὅποιον φθάσει μ' ὀνυχὶ ἀγκυλωτῶ,  
 Εὐθὺς αὐταὶ φωνάζουν, ἐδῶ κ' ἐκεῖ ὀρμοῦν,      5  
 Ποῦ νὰ κρυφθοῦν, νὰ φύγουν, ζητοῦν κ' ἐπιθυμοῦν,  
 Ἄλλ' ὄρ' ἀφοῦ περάσῃ, εὐθὺς τὸ λησμονοῦν,  
 Γυρίζουν, πάλιν βόσκουν καὶ χαίροντ' ἂν γεννοῦν.  
 Οἱ ἄνθρωποι ὁμοίως, ἀφοῦ εἰς τὴν σκηπὴν  
 Ἐλθοῦν αὐτοῦ τοῦ κόσμου, σκηπὴν προσωρινήν,      10  
 Αἰώνιοι νομίζουν πῶς μέλλουν νὰ σταθοῦν,  
 Κ' ἀλλήλους πῶς νὰ φάγουν νὰ σχίσουν προσπαθοῦν,  
 Ἄλλ' ὅταν αἰφνιδίως ὁ θάνατος πετῶ,  
 Κ' ἀρπάξῃ ὅποιον φθάσῃ, μ' ὀνύχια δυνατῶ,  
 Εὐθὺς αὐτοὶ θρηνοῦσι, λυποῦνται, δυσφοροῦν,      15  
 Κ' αὐτὴν τὴν ἄραν λέγουν πῶς ὄλοι καρτεροῦν.



Ἄλλ' ὦρ' ἀφοῦ περάσῃ, εὐθὺς τὰ λησμονοῦν,  
 Καὶ πάλιν τρώγουν, πίνουν, τὰ πάθη προσκυνοῦν.  
 (Μιχαὴλ Περδικάρης.)

Ἢ ἡρεμία τῆς νυκτός.

Ὅταν τὰ πάντα σιωποῦν, ὁ κόσμος ἡσυχάσῃ  
 Καὶ τῆς νυκτός αἱ πτέρυγες τὸ σκότος ἐξαπλώνουν,  
 Ποία φωνὴ ἀνθρώπινος δύναται νὰ ἐκφράσῃ  
 Τὰ ἴλαρὰ αἰσθήματα τοῦ με περικυκλόνουν!

Τότ' ἡ ψυχὴ ἐπιθυμεῖ 'ς τὰ ὕψη νὰ πετάξῃ 5  
 Ἐπιθυμεῖ νὰ μεταβῆ εἰς ἄλλην κατοικίαν  
 Τῶν οὐρανῶν τὴν σιωπὴν, τὴν θείαν ἡρεμίαν  
 Ἀπὸ σιμὰ νὰ αἰσθανθῆ, τὴν ὑπαρξίαν ἄλλιάξῃ.

Ἐξ τοῦ ὕψηλοῦ ἡλιακοῦ τὸ παγωμένον τεῖχος 10  
 Συλλογισμένη ἔθεσα τὰς χεῖρας μου ἐπάνω,  
 Προσέχουσα ἀκίνητος, μὴν ἀκουσθῆ ὁ ἦχος  
 Τῆς ἀρμονίας τῶν σφαιρῶν νὰ πίπτῃ ἀπὸ τ' ἄνω.

Τὰ κύματα ἐκύτταζα τοῦ στέλλει ἓνα τ' ἄλλο,  
 Θὲ νὰ περάσουν, ἔλεγα, ὠκεανὸ μεγάλο,  
 Καὶ θ' ἀσπασθοῦν τὴν ἀνθηρὰν ὥραϊαν παραλίαν 15  
 Τῆς Ἰταλίας, ὅπου ζῆ εἰς μαγευμένας χώρας  
 Ἐκείνος ὅστις μ' ἔδειξε τοῦ βίου τὴν πορείαν,  
 Καὶ ἀπεράσαμεν ὁμοῦ τὰς παιδικὰς μας ὥρας.

Ἐκστατικὴ ὑπέλαβα, ἀπὸ τὴν ἡρεμίαν,  
 Τῆς σοφωτάτης μηχανῆς μὴν ἔφθασεν ἡ παῦσις. 20  
 Πλὴν τοῦ πελάγους τακτικὴ καὶ συγαλέα θραύσις  
 Τοῦ κόσμου μ' ἀνεκάλεσε πάλιν τὴν ἀρμονίαν.  
 (Ἑλένη. . . . Ποιήτρια Ἰωνίας.)

Ὁ ὑπὲρ πατρίδος μαχόμενος στρατιώτης.

## 1.

Δαμπρός ποτε φωςφόρος τῶν νυκτῶν  
 Ἐφώτιζε σκηναὺς τὰς Ἑλληνίδας,  
 Ἐκεῖ πλησίον τὴν λόγχην του κρατῶν,  
 Ἐτραγωδοῦσεν ὁ νέος Πελοπίδας,  
 “ὦ Ζέφυροι τερπνοὶ ! πετᾶτ’ εὐθύς,  
 Μηνύσατ’ εἰς τὴν φίλην μου Ἑλλάδα,  
 Διὰ τὴν δόξαν σου, Πατρίς,  
 Φρουρῶ ἐδῶ εἰς τὴν κοιλάδα.”

5

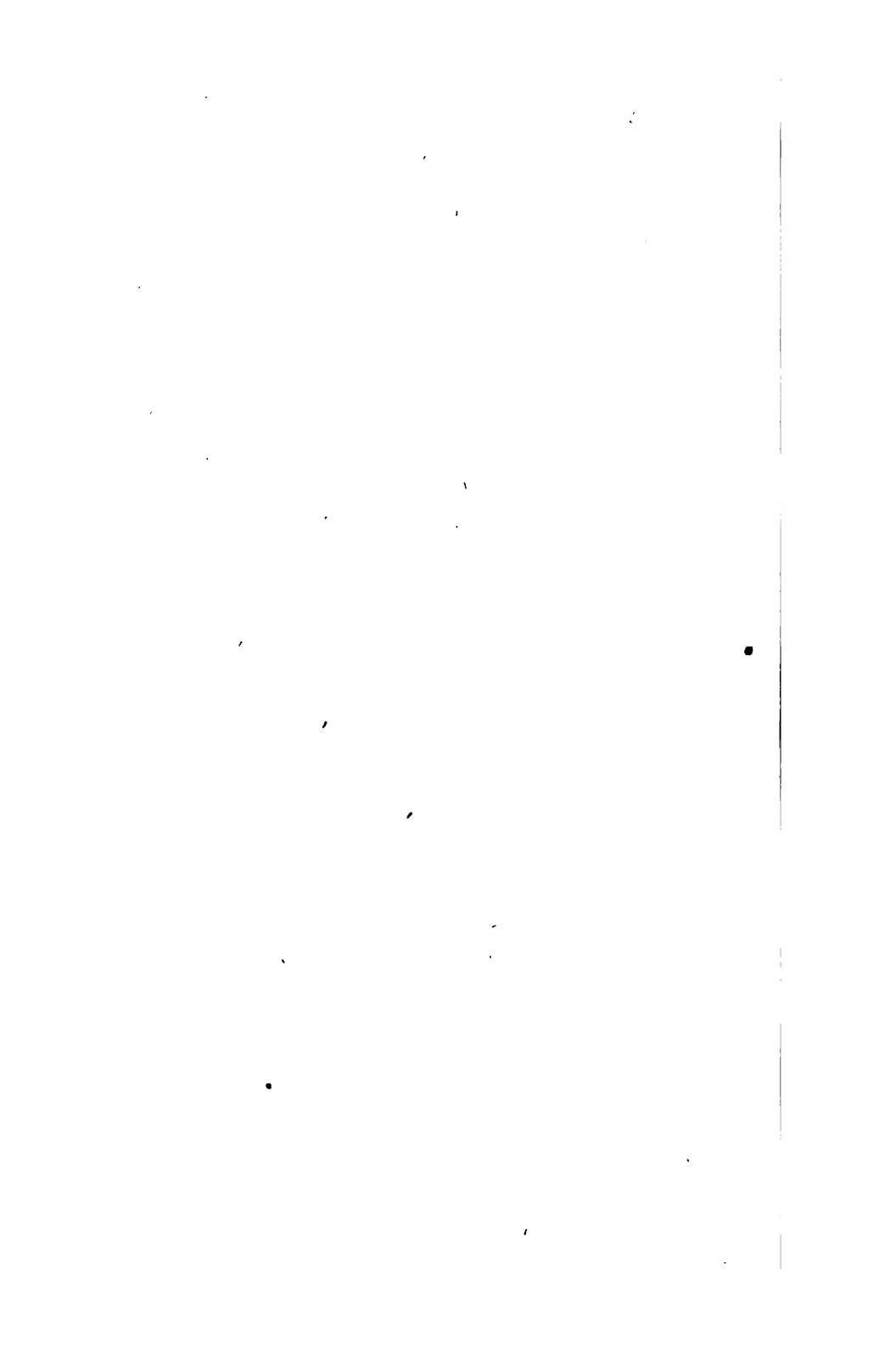
## 2.

Τηρεῖ τὴν λάμψιν τοῦ ἔχθρικοῦ πυρός,  
 Καὶ σιωπῶν ἔς τὸν τόπον του θεμένος,  
 Ἡ νύκτα χρόνος ὁ Ἕλληνα ζωηρός,  
 Καὶ τραγωδεῖ ἔς τὴν λόγχην στηριγμένος,  
 “ὦ Ζέφυροι τερπνοὶ ! πετᾶτ’ εὐθύς,  
 Μηνύσατ’ εἰς τὴν φίλην μου Ἑλλάδα,  
 Διὰ τὴν δόξαν σου, Πατρίς,  
 Φρουρῶ ἐδῶ εἰς τὴν κοιλάδα.

## 3.

“Ὁ ἥλιος τὸν πόλεμον κινᾷ,  
 Αὔριον εἰν’ ἡμέρα τῆς ἀνδρείας·  
 Ἄν ἀποθάνω ἔς τῆς λόγχην μου σιμᾷ,  
 Ἐπὲρ πατρίδος καὶ τῆς ἐλευθερίας,  
 Πετᾶτε πάλιν, ὦ Ζέφυροι τερπνοὶ,  
 Εἰπέτ’ εἰς τὴν φίλην μου Ἑλλάδα.  
 Διὰ τὴν δόξαν σου Πατρίς,  
 Ἀπέθανα εἰς τὴν κοιλάδα.”

(Κοκκινιάκης.)



## NOTES.

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### CALLINUS, p. 3.

8. *ὀκρότε*, Bach.

13. Brunck put *ἦν* instead of *εἰ*, because he thought *εἰ* with the conjunctive a solecism, but recent editors have followed the readings of the codd.; and *εἰ* with the conj. occurs frequently, not only in the Elegiac but in other poets, and sometimes in prose. Jelf, 854, 1. Later writers, on the other hand, join *ἦν* with the indicat., as in Agathias, Hist. p. 217, 12, and with the opt. Hist. p. 32, 2, Niebuhr's edit. Comp. also the use of *ἔπει* and *ἐπὶν* in Mimnermus, fr. 1, v. 5; fr. 2, v. 9; and see Winer. Grammatik d. N. Sprachidioms, Fünf. Aufl. p. 340, where all references required will be found.

17. "But him" (that is, the person who does not avoid the fight) "both great and small lament." This use of *ὀλίγος* is rare. It occurs in Homer. It is the only meaning of the comparative *ὀλιζέων* which is common in Alexandrine writers, and of *ὀπολιζέων*, which is Homeric.

### TYRTÆUS, p. 4.

I. The *πόλις* here is Sparta. From this passage it has been wrongly inferred that Tyrtæus was a Spartan.

II. 7. For the *ας* in *δημότας*, see Jelf, 82, 5. Another instance of *ας* short in the acc. plur. of first declension occurs in fr. 5. of Tyrt.—*δεσπότης οὐμώζοντες*, at the beginning of a hexameter.

8. The sense of this line has been much disputed. Per-

haps the best interpretation is that of Müller (in his Dorians) and Schneidewin, who take it to mean,—answering with straight-forward rhetræ; that is, saying yes or no, either approving or disapproving of the decrees of the kings or senate. But in this way the meaning of εὐθύς is strange, and, if it occurs at all, very unusual. I have therefore altered the common pointing, and join *πρὸς γερ.* with *ἀρχεῖν*, and *δημότας ἀν.* with *μυθεῖσθαι*, and make the sense,—that the common people, who are now opposing just decrees, should, &c. The *ἀντί* in *ἀνταπομειβομένους* has, according to this plan, its usual force, as in *ἀντιλέγειν*. The only objection to this is, that Plutarch stops at *ἀνταπομειβομένους*. Plutarch, however, quoted as much as he required for his purpose; and he either may not have cared to insert the rest, or he may have forgotten. See Plut. Lyc. vi.

11. For *τε* Schneidewin has *δέ*. I should like *τῆ*, “in this way.”

III. 4. Bergk and some others write *ἐς* regularly in Tyrtaeus, even where the codd. have *εἰς*, and *γίνομαι* for *γιγνομαι*.

9 & 10. These verses have been amended in various ways; but not successfully. As they stand, they have a sense, but certainly not a good one.

16. For *ἄν* Walckenaer wrote *ἦν*, which has been generally adopted. But *ἄν* is nearly as common as *ἦν*, as the reader will see from my text which represents the MSS. in this point.

17. Bergk and others think that there is something corrupt, and have proposed various emendations. But a change is unnecessary here. “The piercing of the back of a man fleeing is a grievous thing, a great calamity”—is good sense; and also good Greek, for the *τό* is frequently omitted. See Jelf, 678, 3, d., obs. 1.

25. I have written *δμβριμος* here and elsewhere, because it is found in some MSS.; and, being the strangest form, is most likely correct. So in MS. of Babrius we have *ἀμβληχρός*, Fab. 36, 7; and *ἀμβληχρώδης* in Fab. 93, 5. In the latter fable it seems wrong. Liddel and Scott assert that *δμβριμος* is a mistake of transcribers. This is not without probability, since modern Greek has no such letter as our *δ*, so that if the person dictating were to pronounce *β* in *δμβριμος* like our *δ*, the copyist would very probably write it *μβ*, or *μπ*. But that *μβ* or *μπ* was at an early period representative of one sound, I infer from a passage in an apocryphal gospel (Thomas's, ch. vi. in Jones's Canon, vol. ii. p. 190,) where the Hebrew letter *bet* is written *μπεθ*; and it is just possible that even *ἀμβληχρώ-*

*δης* in the fable is correct, and the *α* to be taken short, though there are apparently three consonants after it, there being in reality only two, equivalent to our *δλ*.

IV. 6. *μάλιον*, G. M. Schmidt, for *μᾶλλον*. *μάλιον μᾶλλον*, Hesychius. In a note in Alberti's edition, Heinsius doubts whether *μᾶλλον* is not a mistake for *μαλλόν*, and refers to Theocritus xi. 10, without good reason. See also the passage from Choeroboscus in Lobeck. Path. Gr. Serm. Element. p. 469. Jelf has omitted *μᾶλλον* and *μαλλόν*, acc. sing. of *μαλλός*, in his list of words distinguished by accent.

10. This line is written in the text as in other editions; but I am very much inclined to change the pointing, to place a colon after *ἀλκῆς*, and remove the dashes, making the sense, "I should not praise a man for any excellence but that of impetuous courage; for a man does not become either useful or celebrated in a time of war, unless," &c. This will seem the more probable, if it is remembered that these words were intended to rouse the Spartans to fight. There is thus a kind of anacoluthon in the construction, but none in the sense, as *πλὴν θ. ἀ.* expresses the *εἰ μή* that would be expected.

19. *δ' ἔπεισιν*, Hermann, for *δὲ πεσεῖν*.

27. I have written *τόνδ'* for *τόν δ'*.

39. Thiersch suggested that the four following lines should be read in this order,—41, 42, 39, 40.

V. 3. Perhaps *λαῖᾰς=λαῖβας=ἀσπίδος*. See Hesychius, *λαῖβα*, and Ahrens de Dial. Doric. p. 49.

4. *πάλλοντες*, Thiersch, for *βάλλοντες*.

#### MIMNERMUS, p. 7.

I. 1. Recent editors, *χρυσέης*, pronounced as two syllables, as in Homer.

4. *ἀνθε' αἰεί*, Schneider, for *ἀνθεα εἰ*.

6. *κακόν*, Hermann, for *καλόν*. Comp. fr. 5. v. 3. & v. 7.

II. 2. Brunck wrote *ἀψ* instead of *αἰψ'*; and Schneidewin and Bergk have followed him. I have restored the reading of the codd. The word expresses only one part of the simile intended; the other part, that the leaves as speedily fade as they bloom, is rightly left to the reader's own conception. See Foster's article on Coleridge's Friend in his Contributions to the Eclectic.

*Ib.* ἀγῆς, Schneidew., for ἀγῆ. φύλλα is the nom. understood to ἀξεται.

9. παραμείψεται, Bergk, for παραμείψεται.

10. τεθνάναι, O. Schneider, δὴ τεθνάναι, codd.

16. One cod. διδοῖ: the rest διδοῖ.

III. 8. I have written τέλεα for βέλεα. Schneider proposed βέλεσιν, and πυκνά for πικρά. πυκνά would suit τέλεα, "companies," admirably.

IV. 1. πόνον ἔλλαχεν. was proposed by Hermann.

7. ὑπόπτερος, Heyne, for ὑπόπτερον. See Æschylus Prom. 135 (Hermann's edit.)

9. ἐν' ἀλήθοον in codd. οἱ θοόν commonly. δὴ θοόν, Bergk and Meineke.

11. ἐτέρων. Various emendations have been proposed of this passage: perhaps it should be ἐπιβήσεται ὄν—then he will mount his own chariot.

#### SOLON, p. 9.

I. These first eight lines were part of the celebrated poem called Salamis, which Solon recited in the Agora, in order to rouse up his fellow-citizens to take possession of Salamis. See Plut. Solon.

II. 14. τὰ θέμεθλα δίκης. Bergk.

18. ἦ. Most codd. have ἦ; and perhaps we should so read the passage, changing ἦλυθε in the previous line to ἦλασε.

22. φίλαις, Bergk, for φίλοις or φίλους.

26. στυγνά, Bergk, for ζυγά. There is no need of a change, however, as the first syllable of ζυγά may be long, by arsis.

28. Schaefer thinks that in this line ἐθέλουσιν is an instance of personification. It seems to me that it is a very clear case of the auxiliary use of θέλω. See instances in Liddel and Scott on ἐθέλω. Perhaps we should read ἐπέχειν instead of εἶ' ἔχειν; though there are undoubted instances of the εἶ before the οὐκ.

30. Most codd. εἶ γέ τις φ.; one has εἶ γέ τις ἦ. The text is due to H. Wolf. Perhaps the correct reading is that of Bergk,—

εἶ καὶ τις φεύγων ἐν μυχῶ ἢ θαλάμου.

III. 1. Korais conjectured ἀπαρκεί, which perhaps is the right reading; or ἐπαρκεί is to be taken in the sense of ἀπαρκεί.

IV. Solon addressed these words to the Athenians on hearing that Peisistratus had become tyrant.

VI. 11. For *τιμῶσιν* Ahrens proposed *μετίωσιν*. Perhaps it should be γ' *ἀμῶσιν*. The proper meaning of *ἀμῶσιν* is, to cut down, as Donaldson (*Cratyl.* p. 294) has shewn; but without doubt it frequently implies a collecting together the results of the cutting down. Here both ideas seem to be combined.

15. *ἀν. δ. τ.*, "but ends in being very grievous."

31. I have adopted the common reading instead of that of the codd., *αὐτίκ' ἄ.*, only I have placed the comma at *πάντως* and not at *αὐτίς*. Probably the right reading is *αὐτοὶ ἀνάρσια*; and then *αὐτοὶ* in v. 30 would be changed into *αὐτίκα*.

35. *αὐτίκ'*, Bergk, for *αὐτίς*.

42. The common reading is *πάντως* and *πολλά*. *πάντως* is an emendation of Gesner's for the *πάντων* of all the codd. *πλείστα* occurs in two codd. The superlative as well as the comparative is sometimes followed by the genitive; Jelf, 502, 3. Bergk proposed *κεκῆσθαι* instead of *κῆσασθαι*; but there is no need of a change.

48. Bergk unnecessarily puts a colon at *λατρεύει*, the change from the singular of the noun to the plural of the relative being quite common.

52. *Μουσέων*, Brunck, for *Μουσάων*. I take *πάρα* to be for *πάρεστι*. The poet grows lively in his account of the different modes of gaining a livelihood; and accordingly says, "here comes another who has been taught the gifts." Schneidewin proposes *ἄρα*, Bergk *πέρι*.

60 ff. This is now a standard passage with the advocates of animal magnetism.

69. Most codd. have *καλῶς*; two have *κακῶς*. The contrast requires *κακῶς*.

70. *ἔκλυσιν ἀφροσύνης*, "good fortune, which releases him from his folly." The idea that a man becomes, or at least that he is to be reckoned, *σοφός*, when he gets plenty of money, and is successful, was common in ancient times, and has not yet completely disappeared. Pindar expresses the idea exactly in *Pyth.* ii. 56, which I construe with Boeckh and Bergk. Boeckh paraphrases it thus:—"Summum arbitror sapientiae ut opibus praeditus felix perdures, neque acerbas fortunae vicissitudines experiare;" *Not. Crit.* in l. See also *Pyth.* viii. 74, and Simonides of Ceos, fr. 8. v. 7. Solon, however, does not give his own opinion here (see Solon, fr. 16), but merely states a fact. It is curious to notice the different meanings of *wise* and *foolish*, *good* and *bad*, in different states of society, and at different periods. See the Prolegomena to Welcker's *Theognis*; and



the discussions of the point in Grote's History of Greece, and Donaldson's Cratylus; and add to these the curious circumstance, that in some parts of Scotland, by a *wise* man is meant a stout, well-made, healthy man; and by a *silly* person, a weak, unhealthy creature.

VII. Porson and Francke have expressed doubts as to this being a poem of Solon.

3. *τελέση*, Schaefer.

5. *ἔτι*, Bergk, for *ἐπί*.

5. "Το *τριτάτη* supply *ἑβδομάδι*," Schaefer.

9. *ἄριον*, nom. sing. neut., supply *ἔστί*.

16. The reading which we find in Philo and Ambrosius is worthy of notice. Instead of *σῶμά τε καὶ δύναμις*, they have *γλώσσά τε καὶ σοφίη*. *μαλακώτερα* would then be taken in a good sense; and the meaning would be,—“he still possesses power; but his language and his wisdom are milder than one would have expected from a man of so great reputation and virtue;” *πρός*, in comparison with.

17. *τελέση*, Schaefer.

VIII. 4. The *δροί* were tablets stuck up on the lands intimating that they were mortgaged. Harpocr. 139. 20, Bekker; quoted by Schneidewin. See Plut. Solon, ch. xv.

11. Brunck changed *δουλείην* into *δουλίην*, and he has been followed by all editors. But there is no reason to doubt the law laid down by Hephaestion (pp. 5, 7.) that a long vowel or a diphthong may become short, if followed by another vowel. Indeed, if the latter vowel be long, it is generally difficult in pronunciation to give the full time to the preceding long vowel or diphthong. But, in spite of Hephaestion, both Hermann and Porson (Hecuba, 1090) have maintained that the long vowel cannot become short; and Porson actually changed the *ζωῆς*, quoted by Hephaestion as an instance of the shortening of a long vowel, into *ζόης*. Neither Hermann nor Porson give a reason for their opinion, both deeming it unnecessary. Their error, for error it certainly is, arises from the idea that there was an indissoluble connexion between the sign *ω* and a long sound *ο*, and that the letters of the Greeks answered as regularly for one, and only one sound, as the signs of Pitman's Phonography. But the idea is false. The Greeks were, in some respects, the most lawless of speakers—likely enough, were very inexact in their principles of pronunciation,—and in this especial point, we have express and incontrovertible evidence that they were no phonotypists, but, as the modern Greeks say *ἄνθρώποι*, though they write it *ἄθρωποι*, so the ancient Greeks could say *ζῶες*, though they wrote it

ωης. The instances of the shortening of the diphthong and long vowel in the Greek poets are numerous; so numerous indeed, that even Hermann and Porson were forced to allow the shortening of the diphthong in some cases, though the latter was inclined to carry out his phonographic principles, and write ποις for ποιεις. Hephaestion quotes as instances, παλαιων in a verse of Sotades, ληθαιων in Anacreon (v. 4 of fr. I. of this Selection), Ἀρχελαυδος in Parthenius, Πηγελασιο in Homer,θειη in Rhintho, ἀδοιάστως in Anacreon, &c. This same δουλειος occurs with the second syllable short in Æschyl. Pers. 51., and Sept. Theb. 304, where the editors have changed the reading of the MSS. We have ποιης in Pers. 582, ἰσπειος in Pind. Olymp. i. 101, Pyth. vi. 50, Nem. ix. 9, πατρώος in Pind. Nem. ix. 14, and Eur. Hec. v. 80, and μάτρως in Pind. Isth. v. 62, though here Boeckh seems right in changing it into μάτρος. These instances could be multiplied indefinitely. In all cases then, in which I have the authority of MSS. on my side, I have introduced into my text the diphthong or long vowel which previous editors had shortened. For Boeckh's opinion, comp. Not. Crit. on Pind. Olymp. xiii. 81, p. 424, and on Nem. ix. 14, p. 549.

12. Bergk changed ἦθη δεσπότης into ἦθη δεσποτῶν, the latter word being supported by one codex; quite unnecessarily. The idea is,—“Such was the terror which the masters of the slaves used to inspire into them, that even after their freedom, they trembled at the sight of them.” The truth of this fact is attested by those who have witnessed in Jamaica what Solon saw in Athens. In his second edition, Bergk proposes εἰλη. εἰλεα· δεσμοί. Hesychius.

13. Bergk changed κράτει into κράτη, which is supported by one cod.; unnecessarily,—“These things I did by virtue of the authority which was given me (κράτει); uniting harmoniously both violence and justice.”

21. Korais takes πῆαρ as an adjective—“fat milk,”—as it is often taken in the Odys. ἐξαιρέομαι governs two accusatives, and this is evidently the construction here,—“before he take the cream off the milk.”

26. For οὔνεκ' Bergk reads εἵνεκ'. So Donaldson (New Cratylus, p. 452, second edition) thinks that wherever εἵνεκα occurs as a conjunction, οὔνεκα ought to be read; and where οὔνεκα occurs as a preposition, it should be changed to εἵνεκα. But the passages which would have to be changed, are far too numerous to admit alteration in this way. The authority of MSS. must be submitted to in such a matter, since language is exceedingly arbitrary. We have, in our own language, some analogous cases, though perhaps the analogy is not perfectly complete. Our word because is for by cause; and the right construction of the

word is,—by cause of his having done, in which form it occurs even in Greek : *αἰτία τοῦ τὸν Ζαράταν εἰρηκέναι*, κ. τ. λ., “because Zaratas (Zoroaster) had said” (Hippolytus (Caius ?) against Heresies, p. 8 in Miller’s). But we now commonly say, *by cause* he did it,—a sentence as ungrammatical or unphilosophical as *εἵνεκα* with an indicative after it.

1b. For *ἀρχήν* and *κυκεύμενος* Lobeck proposed *ὄρηγῃ* and *κυκλεύμενος*. Perhaps *ἀρχήν* should be merely changed into *ἄρδην*, as Ahrens proposes ; and *ἐν* in the next line into *ἄν*, though this is not absolutely necessary.

#### PHOCYLIDES, p. 16.

I. Comp. the poem of Simonides of Amorgos, *περὶ γυναικῶν*.

II. These lines have been imitated in Anth. Pal. xii. 27, and parodied by Porson, whose verses are given in Burgess’s Greek Anthology, p. vii. Pref. The motto of Wilson’s Noctes Ambrosianæ is suggested by some lines of Phocylides.

#### XENOPHANES, p. 16.

I. 2. *ἀμφιπιθεῖ*, Dindorf, for *ἀμφιπιθεις*. If the reading be not as Bergk suggests, *στεφάνους ἄλλος, ὁ δ’, ἄλλος μὲν* has to be supplied to the *ἀμφιπιθεῖ*. Schneidewin quotes as a similar instance, Pind. Nem. viii. 37. *ἄλλοτε* in the same way is sometimes to be supplied, as in Eurip. Hec. 28, in his reference to which Porson quotes Soph. Trach. v. 11.

5. This verse is given in various ways in the codd., and numerous emendations have been proposed. Three codd. read *ἄλλος δ’ οἶνος ἐστὶν ἔτοιμος*, and three omit *φησὶ προδώσειν*. Hermann, Schneidewin, and Bergk (1st. edit.), omit the *ἄλλος*, and read *οἶνος δ’*, Schneidewin translating *προδώσειν*, defecturum esse. But Bergk, in his second edition, has *ἄλλος δ’ οἶνος ἔτοιμος*, perceiving that there is an allusion to another kind of wine besides that in the *κρατήρ*. I am certain that the sense of Bergk’s last is correct, though I am not sure of the exact reading. Athenæus, xi. p. 464, quotes a passage from Aristotle, in which he mentions jugs, *ῥοδιακαὶ χυτρίδες*, which were thought to make the wine less intoxicating (*προδώσειν*) ; and these were made of earth (*μειλ. ἐν κεράμοις*), mixed with myrrh, crocus, and other sweet-smelling flowers (*ἀνθεος ὁσδ.*). Xenophanes plainly alludes to this ; but the reading may either be, *ἄλλος δ’ ἐστὶν ἔρ’ οἶνος*, or as in text, or *ἄλλος δ’ ἐστὶν ἔτοιμος*. In

this latter case, *κρατήρ* would be supplied, and then we might suppose an inscription on it to the effect that it would not betray. On the other hand, *μειλ. εν. κ.* would not be so appropriate to *κρατήρ* as to *οἶνος*. It is curious to notice that similar earthenware jugs are just now coming into fashion; but whether for the same useful properties that made the *χυτρίδες* so much valued, I do not know.

11. *ἀν τῷ*, Karsten, for *αὐτό. ἀν-ἀνά*.

16. I have adopted Bergk's punctuation; still the sense of *ταῦν*.—*ὑβρις* is not plain.

20. Hermann and Donaldson deny that the verb *εἰμί*, in the sense of *to exist*, can be omitted. This is true as a general rule, and it is what philosophy would lead us to expect; yet as all those who use language are not philosophers, it occasionally happens that language goes against philosophy; and so we do certainly find in Greek writers the omission of the *εἰμί* as a substantive verb. This is one instance; there is another in *Theognis*, 252, in a note on which Schneidewin refers also to *Theogn.* 859, 864; *Homer*, *Il. O.* 376. In the present verse *codd.* have *ὦ σημηνημοσυνη*. The text is from Schneidewin.

II. 10. I take the clause *ταῦτα χ'* with Schneidewin as the apodosis on which depend all the protases beginning with *εἰ*,—"he would receive all these honours, not being so worthy of them, as I with my wisdom am."

#### THEOGNIS, p. 18.

6. Most *codd.* read *ραδιῆς*, which was commonly changed into *ραδιῆς*. The *φοῖνιξ* is sometimes fem.; and accordingly Bergk restored the reading of *codd.* See *Herodot. i.* 193, cited by Bergk.

8. Bergk takes *ἀπειρεσίη* in the sense of *εὐελοτερής*, as in *δακτύλιος ἀπειρων*. Perhaps, however, the adjective is used adverbially.

25. *Πολυπαῖδη*, Elmsley, for *Πολυπαῖδη*.

56. Only one *cod.* reads *τήσδ' πύλεος*, the rest, *τήν δ' πόλιν*, and one *codex* has *εἶσω* in the margin instead of *ἔξω*. Perhaps the correct reading is, *ἐξ ὧδ' ὄστ' ἔλαφοι τήνδ' ε. π.*—"but other people have thus portioned out among themselves this city, like stags, and are now the good." The only difficulty is the *ὄστ' ἔλαφοι*, which would have to be taken in the sense of coward-like: comp. the sentence in *Arnold's Fourth Lecture (Introductory Lectures on Modern History, p. 160)*, concluding with,—"cowardly because

they are undisciplined, and *cruel* because they are cowardly." See also Apollonius, Homeric Lexicon, under *ἀγορεύας*. In favour of the reading of the cod. opt. may be cited, Aristot. Polit. v. 4, 5, where is mentioned the circumstance of the people (*δημος*) living in the country, owing to the smallness of cities.

261. I have changed *ἐπει* *παρὰ* into *ἐπέειπον*. Various emendations have been proposed. The lines seem to state that Theognis had been in love with a girl whom her parents betrothed to another person. On Theognis going to see her, he finds her sitting with her parents; but refuses to drink wine, proposing water as the proper drink for him. She goes to fetch it, when Theognis takes the opportunity of embracing her. The next four lines may well enough be supposed to be the words spoken by the girl. Comp., for a similar instance of a lover's refusal to drink wine, Drimytikos's Fair Shepherdess, v. 124,—"*κρασι δὲν πίνα,*" he says.

184. "And every one wishes that those which are of noble breed," &c., as v. 189,—*ἐκ κακοῦ* and *ἐξ ἀγαθοῦ*; "the noble one marries one of the lower orders," &c.

344. The codd. read *δοίην δ', δοίην τ' δοίη τ'*. Turnebus proposed *δοίης*, which has been adopted by Bergk, Schneidewin, and others. I think that Theognis expresses a very determined resolution in these verses,—“May I die” (almost equivalent to an oath, and somewhat like our slang phrase—“hang me”) “if I don't find for myself; and give woes for woes; for this is but just.”

349. This sentence is ambiguous, but the meaning undoubtedly is,—“May it be mine to drink their black blood.” Not certainly a very pleasant draught, but one peculiarly agreeable to the tastes of the inhabitants of the regions below. See Eurip. Hecub. 536. And perhaps here Theognis means to hint that he is now almost a shade, but that, in whatever state he be, he will be heartily glad to see his enemies utterly ruined. It is the earth generally that drinks up the black blood. Æschyl. Suppl. 961. Spenser (Faery Queen, Book i. Canto iii.),—“The thirsty land dronke up his life.” The passages quoted by Welcker, II. xxii. 346, iv. 35, xxiv. 212, may be examined; but I take it that they are more peculiarly characteristic of the Homeric age and Homeric tastes.

669. Perhaps *γιν.* is to be taken as the nom. plur. neut.—“Those that know me,”—with sarcastic effect; just as we frequently use the word *creature* to express a man who has scarcely a soul in him. For something like this, see Jelf, 382, 1.

675 *οἱ*, Bekker, for *οἱ δ'*, who placed a comma after

σώζεται, and a period at ἔρδουσιν. I have altered the pointing, and taking οἷα as expressive of astonishment, a mode in which it is frequently used.

487. But you are always chattering that foolish word, "Pour out, pour out."

489. φιλοτ., Jelf, 497. πρόκειται, I take here to mean,— "is pledged;" comp. προπίπειν.

761. Brunck changed this line into φόρμυξ δ' αὖ— αὐλός. But the ι of the dative is often elided, as seems to be now almost universally allowed. The sense is,— "Let the sacred song sound out by the help of the phormynx and flute."

765. ἃδ' εἶναι. Inf. for imp.— "Thus let it be." See Jelf, 671, b., and Boeckh, Not. Crit. Olymp. xiii. 110. Bergk proposes ἃδ' εἶη κεν ἄμεινον; and Schneidewin, with the common reading, put a colon at ἄμεινον instead of at εἶναι.

99. I have adopted the reading of an unknown scholar, instead of δὴ λήγοιμεν. This use of the optative for the imperative does occur, though rather uncommon.

327. The sense, according to Welcker is,— "Men bear with sins, because they accompany human nature; but the gods are sure to punish them." Bergk changes δ' οὐκ into δ' οὖν. Perhaps the correct reading is,— θηητοῖσιν, Κύρι', οἱ δ'.

382. ἰδόν. Some codd. read ἰδός. See Jelf, 824, i. 1.

894. Κυψελιδῶν, Hermann. Perhaps κυψελίσαν.

425. A very common sentiment with the Greeks; see Bacchyl. fr. 2. in this Selection, Œdip. Col. 1225, Ecclesiastes iv. 3, Crates, fr. 2. in this S.

715. ταχέων or ταχειῶν, codd.; ταχεῶν, vulgo.

#### CRITIAS, p. 27.

9. Perhaps the reading should be, εἶτα πόται τούτων.

12. Most codd. λήσις.

16. Perhaps ἄσμενα πάντας ἄγειν. Bergk proposed πάντας ἄγειν.

#### PLATO, p. 28.

I. These lines were addressed to a brass frog dedicated to the nymphs. For similar instances of the useful services of frogs, see Park's Travels, vol. i., ch. xiv., pp. 270 and 276 in the edition of London, 1816.

## CRATES, p. 29.

## I. Comp. Solon, fr. 12.

II. This epigram occurs in Stobæus, and is there attributed to Crates, where, however, one cod. gives it to Poseidippus. It occurs also in the Anthology with the inscription, Ποσειδίππου, ὁ δὲ Πλάτωνος τοῦ κωμικοῦ. The text in the Anth. corresponds exactly to the verses of Metrodorus; that of Stob. which I have followed, is slightly different.

## METRODORUS, p. 30.

Metrodorus was much later than either Crates or Poseidippus.

## SIMMIAS, p. 31.

3. All codd. but one read *ρόδου*. Brunck adopted *ρόδου* as the more rare construction, *θάλλω* sometimes taking a cognate accusative. Hesych., *θάλλουσα, αἰξάνουσα*.

## ALEX. ÆTOLUS, p. 32.

5. Some take Assesus to be a city in the Milesian territory; some, to be a king.

11. *ῥ̄ ἐπι*, Legrande, for *ῥ̄ ἐμι*; perhaps it should be, *δστις* since *δστις* in Alexandrine writers, as in Neo-Hellenic, is used for the relative.

12. *λιθόλευστον ἔρων*.—A love that merits stoning to death. *λιθόλευστος* is used in the sense of deserving to be stoned, in Callimach. Epig. 42, 5, where, however, it is applied to a person. For the use of such a word with a noun, not expressive of a person, comp. Pind. Pyth. xi. 58, *εἰώνυμον χάριν*—"honour consisting in a good name,"—and Jelf, 435, a. obs.

*ἔρων* is a heteroclitc accus. of *ἔρω*, and occurs not unfrequently in the later poets. This attic form of the word *ἔρω*, and of similar words, such as *γέλως*, is used in Neo-Hellenic.

15. *ἐν Φοβίου*—"in ædibus Phœbii"—Schneidewin. See Jelf, 436, a. δ. b.

## MNASALCAS, p. 34.

Supposed to be inscribed on the shield of Cleitus.

## LEONIDAS, p. 35.

III. In Cod. Vat. the author is simply called Leonidas. Brunck was, in all probability, quite right in assigning it to Leonidas of Alexandria.

## ANTIPATER, OF SIDON, p. 36.

I. Jacobs calls this an "elegans carmen." Such as it is, it is a specimen of the love-poems which are the staple of the Anthology.

III. 1. ἀμετρήτου intimates, as Jacobs remarks, the immense number of Stesichorus's poems. Suidas reads, ἀμετρητον.

3. Πυθαγόρου or Πυθαγόρεω in MSS.

## PHILODEMUS, p. 38.

5. φηγόντα—"proficiscentem; nihil amplius;" Jacobs; who, however, quotes no instances of a like use of φεύγω. There may have been some propriety in the expression, though unknown to us; or φεύγω may imply merely a rapid motion, as in Pind. Pyth. ix. 121.

## MELEAGER, p. 38.

III. Meleager at first gives a description of Eros, as if he were a slave who had run off from him; and then finds him in Zenophila's eyes. Comp. the extract from Moschus.

9. The idea is, that Eros places *his* nets at the entrance of the den in which he hides; so that they who attempt to catch him, will be sure to be entrapped.

IV. 2. Brunck's text has here, τὶ λίγαι' and κρέκεις τὶ which I have altered, supposing that Meleager wishes to give an idea of the confusion into which he is thrown; and, accordingly, as is usual, puts two or three interrogatories. Perhaps the emendation of Schneider, who converts the reading of the Vat. Cod. λίγων (the τὶ is there omitted) into λαι, is correct.

V. Professor Wilson compares this with Burns's "O love will venture in," and justly gives the preference to the Scottish poem.



VII. 5. Various conjectures have been hazarded on this and the following verse. The reading of the text, which very nearly agrees with the Vat. Cod., seems the most probable; only *εἰ* has to be taken adverbially, in the sense of "after this." *εἰ* is quite common as an adverb. Might it not be better to read thus:—

ἤφως δ' ὀλολυγμὸς ἀνέκραγε· νύκθ' Ὑμέναιος  
σίγαν τ' εἰς γοερόν, κ. τ. λ.—

"changed night and silence." The passage would then be an instance of the strange usage by which a thing is placed for the absence of it. See Soph. Ajax, v. 674, where a blast of wind lulls the ocean to sleep; and Schaefer's note on the verse; also Pind. Isth. ii. 40, and commentators. Meleager here imitates Erinna, p. 74.

#### ANTIPATER, OF THESSALONICA, p. 41.

Of the poetesses mentioned here, Anyte and Nossis have had many of their epigrams preserved in the Anthology. For an enumeration of the poetesses, and a good account of some of them, see the Scottish Educational Journal for December 1853.

3. Μοιρώ is the reading of the Cod. Vat., and probably is correct.

#### CRINAGORAS, p. 41.

II. The common title of this is,—To an Eros pound.

1. *σσοφίγγων*. Something wrong in this word. Huet thought the idea was,—squeezing the tendons of the hands in efforts to get free; pressing them against the chains. But this interpretation seems forced. Jacobs proposed, *στέαζε νῦν σφιγγθεῖς χερσῶν*. Perhaps the right reading is, σ. *σὺ σφιγκτῶν* χ. τ.—"Do you also groan over the tendons of your squeezed hands."

#### LUCILLIUS, p. 42.

I. Attributed to Lucian in Cod. Vat.

III. Attributed to Lucian in Cod. Vat., but believed to be Lucillius's by Walckenaer and others.

IV. 4. Jacobs says that the *τὰ ἱερά* mean the sacred books of astrology.

V. In Vat. Cod. attributed to Lucian. Brunck assigns it to Nicarchus.

PHILIP, p. 44.

I. Jacobs adduces parallels from the Latin poets. Comp. also the following verses, which are sometimes, though wrongly, given as part of the song, "Waly, waly:"—

"When cockle shells turn stiller bells,  
And mussels grow on ilka tree,  
When frost and snaw shall warm us a',  
Then will my love turn true to me."

IV. Brunck changed the last two verses to make them pentameter; but there is no good reason for doing so.

AGATHIAS, p. 47.

II. The truth of this story has been doubted by many modern scholars. For Paches, see Thucyd. iii. 28.

THEOCRITUS, p. 50.

A scholiast remarks on this Idyl, that some things in it are taken from Stesichorus's first Epithalamium of Helen.

3. *μέγα χρῆμα*. Comp. Idyl xv. 83, 145.

8. *περιπλέκτω*. Reading doubtful. Banks compares Gray's Progress of Poetry,—“Glance their many-twinkling feet,”—and Byron's “Muse of the many-twinkling feet.”

24. The word *νεολαία*, which occurs also in Æschylus, and seems to be a Doric word, is now very common in Greece for “young people.” The Tract Society Modern Greek Hymn Book is styled, “*Ἡ νεαρὰ λύρα διὰ τὴν νεολαίαν*.”

27. The reading of MSS. here is *πόντια νύξ ἄνε*. Wordsworth proposes *πορ τιν νύξ*,—*præ te, O Nox*. The *a* being pronounced weakly, the emendation I propose would sound exactly as the reading of the MSS.; and the term *πόντιον* is applicable both to the morning and Helen. The *ὥς*, which one would expect to introduce the comparison, is omitted, as in v. 29. Wordsworth quotes as instances of this, Theocr. Id. xv. 88, Aristoph. Plut. v. 295, and refers to Kœn. ad. Greg. Cor. cxliiii., and Schaefer on Bos. Ellips. v.

δς. The omission is not uncommon in our popular poetry, as in the valentine verses :—

“The rose is red, the violet’s blue,  
The honey’s sweet, and so are you.”

For the sentiment, compare the song in Meyerbeer’s Opera of the Huguenots :—

“Plus blanche que la blanche hermine,  
Plus pure qu’un jour de printemps,  
Un ange, une vierge divine.”

29. I have adopted an emendation which I find in Ahrens’s edition. The common reading is, *πειρά μεγάλ’ ἄρ’*. See Ahr. de Dial. Doric. p. 142, note.

Epig. 1. This epigr. is generally supposed not to belong to Theocritus.

#### BION, p. 52.

4. In transcribing this poem of Bion from Gaisford for the printer, I wrote *κνανόστολε* in obedience to the laws of accentuation. I find Ahrens accents in the same way ; but most editions have *κνανοστόλε*. The law is, that when an adjective and noun are joined together, the accent is proparoxytone ; when an adjective or noun and verb, if the verb is passive, it is proparoxytone ; if active, paroxytone. Here the word is evidently a compound of an adjective and substantive ; and *μελανοστόλος* is proparoxytone. At the same time I doubt whether I am correct ; for, on asking Mr Giallias how he pronounced the words *κνανοστόλος* (which means, in Mod. Greek, blue-robed) and *μελανοστόλος*, he at once gave me *κνανοστόλος* and *μελανόστολος*. I should at once yield to the authority of tradition, if I were sure that it was tradition ; but educated Greeks have become so fond of bringing back the old, that *κνανοστόλος*, accent and all, may have been taken from the editions of Bion.

69. “Bare leafage is not a good couch for Adonis.” I have adopted an emendation in Ahrens, but changed the pointing, Ahrens putting a comma at *Ἀδώνιδι*.

#### ARCHILOCHUS, p. 57.

I. 2. *ἔπτος*, weapon. This word has to be added to Jelf’s list of words, differing only in accent. It was Brunck that gave this reading instead of *ἐπτός*.

II. 2. *οὐδέ* was formerly changed into *οὔτε*, unnecessarily.

See Boeckh, Not. Crit. in Pind. Pyth. v. 54, and Jelf, 775, 2, d.

4. *ἔκλυσεν οἰδ.* one cod. Most of them have *ἔκλασεν ἰδαλέους*. Gaisford read, *ἔκλασεν μυδαλέους*. I should be inclined to restore the whole passage thus, if the changes were not too bold :—

*οὔτε τιν' ἀστῶν  
μείφομαι οὐδ' ἀλίη τ. ο. π :  
τοίχους γάρ. κ. κ. π. θ.  
ἔκλασεν οὐδ' ἀλαούς. κ. τ. λ.*

*ἀλίη* to be pronounced a dissyllable. Bergk changed *μειφόμενος* into *μειπόμενος*.

III. It is Charon that the poet makes utter these lines.

IV. 5. *χρήμη*, Abresch, for *χρημη*. *χρήμη* *χρεία*, *σπάνις*; Suidas.

V. 1. For *ἀπόμοτον* see Pind. Olymp. xiii. 83, in a note on which, Donaldson quotes this passage.

4. *ὑγρόν*, Walckenaer, for *λυγρόν*. Hermann, De Metris, p. 118. brings forward two or three instances of a spondee in the third foot; but they have been easily corrected.

5. I have retained the reading of the codd., but placed a colon after *ἄπιστα*, understanding the substantive verb *ἔστιν*, according to a previous note. I take the meaning to be,—Henceforth there is nothing that we may not believe, whether it be a report of gods or men; of mundane or supra-mundane things; nay, even men may expect to see the most extraordinary wonders with their own eyes.

We might change the words into *ἐκ τοῦ τὰ πιστά*, as in Pind. Olym. xiv. 5, though thus it, as well as other passages that might be quoted, would be at variance with a law authoritatively laid down by Donaldson (Cratylus, p. 484, second ed.), and adopted by the reviewer of Kerchever Arnold's books in Fraser's Magazine.

Thiersch, Müller, and Bergk changed the passage into—

*ἐκ τοῦ κᾶπιστα πιστὰ κᾶπ.*

8. *ἡγέεττα*, Meineke.

9. The reading of codd. is, *δ' ἦδὲ ἦν ὄρος*, which I have changed into text. Hermann changed *ἦν* into *ἦ*. Bergk reads *δ' ἡλύγιον ὄρος*; and multitudes of other emendations have been proposed.

VI. 2. Two codd. ἀνὰ δὲ εὖ; ἐνάθει, Gesner. The text is exactly what the reading of Gesner would suggest to a modern Greek, ε being frequently pronounced as αι.

3. Commonly ἐν δόκοισιν. Walckenaer proposed ἐνδοκ. ἐνδοκοι. ἐνεδραι, Hesych.

7. Some codd. have ῥυθμός, of which ῥυσμός is an old form.

VII. 4. ῥοικός occurs instead of ῥαίβος, in one of the authors who quote these lines. 1b. ἐπινώμασιν, Bergk, Ionic for ἐπινοήμασιν.

#### SIMONIDES, OF AMORGOS, p. 59.

2. Schneidewin has ταπρῶτα in one word. Wolf distinguished ταπρῶτα, imprimis, and τὰ πρῶτα, res primæ; and Boeckh, following him, in his edition of Pindar wrote τόπαν, τολοπόν, &c; Boeckh, Pref. to Pind. p. xxxvii. This mode of writing, however, is incorrect. See Lobbeck, Path. Græc. Serm. Elem., Part i. p. 579.

12. λιτ. The codd. have λιτοργόν, which Gesner changed into λιτουργόν=κακούργον, Hesych. Perhaps λίταργον is the right reading.

20. αἰονή. I take this word to mean, a peculiar sharp chatter or shrill screech, and, consequently, very expressive here. It occurs also in Æschyl. Eumen. 331, where Hermann translates it, *tabes mortalibus*. There I should take αἰονή, as here,—a shriek so wild and unearthly that no mortal could accompany it with the phormynax.

22. πηρόν, one codd.; the others, πονηρόν. The sense in which πηρός must be taken here is unusual. Babrius, when he gives the same idea, has πηρός φρένας; Fab. 10, v. 14. Perhaps the right reading is πηλόν.

25. κούδ', ἦν, Bergk.

28. τὴν μὲν,—“the one day.” τὴν δ', in v. 32, the other day.

42. I have changed δὲ into τε, and πόντος into πόντου. I think the allusion is to the swell of the sea when it rushes up and rages against the land; and to its subsequent retreat and calmness. Perhaps ἀλλοίην should be changed into αἰόλην, as O. Schneider suggests. The emendations proposed of this verse are numerous; and some, as Schneidewin, suspect it, and inclose it in brackets.

45. Two codd. have ἔστρεξεν. There seems to be something wrong in these lines. Perhaps a colon should be placed at πονήσατο, and the next line be read thus:—

## ἀρεστὰ τρωκτὰ δ'.

For τρωκτά, see Philoxenus, fr. 3, v. 21, Bergk.

56. For this form, ἀθυστα, comp. ἀτίμαστος in Mimmermus, i. 10; and see Boeckh, Not. Crit. in Pind. Ol. vi. 54.

57. χατέεσσ', Meineke.

58. περιτ. Various attempts at emendation; such as, παρεκτρέπει, περιτρέμει.

62. It is difficult to see the connexion of this verse with the preceding; and, accordingly, Mure omits it in a translation of these lines. My first attempt at emendation gave me—

ἴζουτ' ἄν, ἄγγεα δ' ἄνδρα ποιεῖ τημελεῖν,

which would make better sense; but besides that the changes are great, we should have to presume Simonides ignorant of the Porsonian pause. I now propose,—

ἴζουτ' ἄν, ἄγγεα δ' ἀντραπεῖν εἴη φίλον.

The only change I have made in the *sound* is inserting an *n* between two *es* sounds, and expelling a *t*. A knowledge of the investigations into the pronunciation of the ancient Greeks is essentially necessary to an understanding of the errors of transcribers. The most useful manual, giving a view of the main results, is Prof. Blackie's Essay on the Pronunciation of Greek, where the literature of the subject is also noticed; and of the books mentioned, I think Liscov decidedly the best and most useful, Seyffarth being too prolix and ponderous.

76. αὐτόκωλος, Bergk changed into αὐόκωλος.

98. τῆ, form of τινί.

100. πέλεται, codd. correctly. Some would change it into πέλεται (phonographically), and others into πίνεται.

110. Schneidewin thinks that κεχ. γ. α. is an instance of aposiopesis, and supposes that λωβᾶται, or some such word, is to be supplied by the mind, translating the words, nam oscitante marito—. Perhaps ἐστὶ is understood, comp. Theocr. Id. xv. 5, 90; and then the sentence would mean,—“Whoever of them seems to be most temperate, she is just the woman who is most outrageous; for she belongs to a gaping husband.” The last clause would be paraphrased in our slang thus,—“for the man who would be caught by such outward appearances is sure to be a goose, and, consequently, his wife will have her own way.” Compare χήν and κεχηνῶς.

117. The poem is evidently incomplete, there being nothing to correspond to the τοῦς μέν.

II. 17. I have placed a colon at *θήσκουσιν* instead of a comma, and a comma at *ζώειν* instead of a colon; and I have changed *οἱ δ'* into *οἱδ'*. Bergk changed *εὐτ' ἄν* into *οἱ δέ*, and in the next line read *ἐπ' ἄγ.*

24. Brunck remarks that *ἔχοντες* here is used for *ἄντες*. Meineke proposed *ἔδοντες*.

#### HIPPONAX, p. 64.

I. 1. *Κυλλήνιε*. codd., which Welcker changed into text. There are several instances of the iambus at the end of the choliambic in MSS.

5. *τοῦτ. τ.* The sense of these words is not known.

6. *τὰν χλαῖναν*, codd. The editors are all inclined to expel the *τὰν*; but it is not unlikely that Hipponax varied his dialect by a mixture of Doric, for comic purposes, just as Alex. Soutsos introduces the vulgar into his Neo-Hellenic; or Punch, all kinds of cockneyisms and provincialisms into his English poems. There are other traces of Doric in Hipponax,—*φῶδες*, e. g. in fr. 56.

7. *ρήγνυται* is the conjunctive; Jelf, 273, 3, obs. 3.

III. 1. *ῥυδ. ῥύβδην*, Bergk.

6. *χόρος*, signifying the food of a man, is evidently a slang word, as may be inferred from the authors who use it in this sense. Besides this passage, it occurs in the *παίγνια* of Crates, fr. i. v. 3., and in the Cyclops of Euripides, v. 507. So *χορράζω* may have come to signify, "to satiate (of men)," in the common dialect, and thus found its way into the New Test. (Mark viii. 8, &c.) and modern Greek. In the N. T. it is applied not only to men but also to birds (Rev. xix. 21). In Attic writers, *χορράζω* is sometimes applied to men, but with a sarcastic effect, as in Plato, Republic, ii. 586.

V. This is a parody. Perhaps the proper reading is,—*Εὐρυμέδοντι δι' ἄτην π.*, which would make the order of construction rather involved; but all the better for the parody.—"Tell me the wide-ruler, I beseech you, on account of a plague that is like to swallow the sea, how," &c. The verses seem to be a prayer of Poseidon that some glutton who was eating too many fishes, and thus swallowing the ocean, should meet his just fate beside the *unpastured* sea. The glutton is evidently a poet, and, consequently, under the guardianship of the Muse; hence Poseidon prays to her. Bergk proposed *παντοχάρυβδιν*.

## PHOENIX, p. 65.

I. Welcker, in his Prolegomena to Theognis, p. xxiii, remarks that *ἑσθλοὶ* and *ἀγαθοὶ* are to be taken here in the sense of nobility—people of wealth and influence. The passage is an imitation of the Crow-Song, or *κορώνισμα*.

3. *ἡμισθον*,—"a half obolus; with the people of Cyzicus, a double obolus. Hesych.; also in Phoenix of Colophon." Jacobitz and Seiler's Lexicon, omitted in Liddel and Scott.

4. Give something of those things which. *τῶν* for *ἑν*, and in gen. by attraction.

17. *τῶν γεω*. Something wrong.

20. *δοῦν*, Næeke, from *δ' οὖν μεταδοῦν*, in Theognis, 104.

II. 7. *μυθίητης*, Lobeck, for *οὐ μὴ θυητης* or *οὐ μυθητητης*. Lob. takes it in the sense of an orator or leader of the people.

8. "*ἀμθ*. intellige λαόν ex progressu λεωλογεῖν;" Schneidewin.

12. "Ninus urbs intelligenda, non rex;" Schneidewin. Perhaps, however, the clause *ἔκου* N. is in apposition with *ῥῆσις*. He left behind him the proverbial saying,—“where Ninus now is.” The comma could then be placed after *ἔστι*. To *καὶ* might be given the signification of *as*—a force which it has both in ancient and modern Greek.

15. *ἀλλὰ*, Meineke, for *ἄλλα*.

## HERODES, p. 67.

II. 3. *οὐκεκ—δ' ἐπέκεινα*.

## ALCMAN, p. 68.

II. The story supposed to be alluded to here is, that the male of the halcyon, when it grows old and weak, is carried along on the wings of the females.

1. *ἱμερόφωνοι* has been proposed for *ἱερόφωνοι*, but the latter is more appropriate; and *ἱερός* sometimes has the *ι* long, as in Bion, Id. i. 22, 29, 73; Rhianus in Pal. Anth. xii. 142, &c. Perhaps it should be *ἱαρόφωνοι*.

3. *ἀνθος*, perhaps *ἀρθεῖς*.

III. This fragment has been greatly praised by critics,



such as Mure in his Hist. of Greek Lit.; and Ruskin in his Modern Painters. The idea of hills, &c., sleeping, must be very readily suggested in Greece; for the poets, both ancient and modern, often have the figure. Leon. Tar. 3; Theocr. Id. ii. 38; Dionys. Hymn, p. 97 of this Selection; Call. in Apoll. 18; Panagiotis Soutsos in Kind's Neu-Griechische Anthologie, p. 102; Rangaves, ib. p. 108. Comp. Wordsworth's sonnet composed on Westminster Bridge.

IV. πολύφανος=πολύφωτος. Bergk proposes πολύφωτος=πολύθωτος.

#### ALCÆUS, p. 69.

I. 1. *παῖσα=πάσα*. "Ἀρη—" in Martis honorem,"—Schneidewin.

2. *κατὰν=κατὰ τὰν=καθ' ἑν*. Ib. *κατίπερθεν=καθύπερθεν*.

3. *πασσάλοις* is the acc. plur. governed by *κρύπτουσιν=κρύπτουσιν*.

6. *σπαθί* is, in Neo-Hellenic, the common word for a sword.

7. *ἰπὰ*. I have followed the law laid down by grammarians, that no Æolic word had the aspirate. Ahrens thinks that there were exceptions, and arranges these exceptions under a law. I have also placed the tenuis, instead of the aspirate, in words compounded or elided, though the law stated by the grammarians does not oblige me to do so, and I may be wrong in it. Modern Greek agrees with Æolic in rejecting the aspirate in pronunciation, yet it has such words as *ἀφήσας*,—"having left,"—and it still retains the aspirate in writing.

II. This description of a storm was meant for an allegorical description of the troubles of the Mitylensean state.

1. *ἀσυνέτην* is the infin. of *ἀσυνέτημι*. Ahrens translates the passage,—"(Vides) etiam ventorum seditionem insanire."

3. *ὄν=ἀνά*; and so in fr. v., *ὀμνόμενον* for *ἀναμνόμενον*.

6. *περ=περί*.

9. *χόλαισι=χαλώσι*.

10. "Nova unda priorem deinceps sequitur." Ahrens.

III. *πεπ=πεπάγασιν*.

IV. *Βύκχι*, voc. of *Βύκχης=Βάκχος*. *ἐπιτρέπην* and *μεθύσθην*, infinitives for *ἐπιτρέπειν* and *μεθύσθηναι*.

V. 1. *δάκτ. ἀμ.* Mr W. R. Hamilton, in Mure's Hist. of Gr. Lit. vol. iii. p. 268, suggests that this passage means,—"The finger will serve for daylight." This, however, cannot be the idea, for both Alcæus and the writer of the epigram in Anth. Pal. xii, 50, where the words *δάκτυλος αἴως* occur, wish to begin drinking, not in the dusk but in the daytime. The usual interpretation, "a day soon passes away"—literally, "is only a finger's breadth"—makes good enough sense. For the application of measures of length to time, comp. Matth. vi. 27, and Mimnermus, fr. 2., both quoted by Jacobs on the epigram of Asclepiades.

2. In the *ποικίλαις* of this verse, and in the *κόλαι* of fr. i., one of the divided syllables must be lengthened. I should be inclined to make the second syllable long; the foot here being the usual double iambus; and in the other case the antispast. Editors have different kinds of phonographical contrivances in such cases; the attempts being made on the first syllable. Perhaps here the right reading is *ποιεὶ κάλαις*,—"then make them beautiful," or, written phonographically, *πόει*.

## SAPPHO, p. 71.

I. 3. *ἀνίαισι* is the reading of codd., which Blomfield changed into *όν*, its Æolic form.

6. *αἰδώς*, gen. of *αἰδῶ*=*αἰδή*. Comp. *ἡχή* and *ἡχώ*, *Ψάπφα* and *Ψαπφῶ*, and even *ἐέλδωρ* and *ἐέλδῶ*, as Schneidewin has amended the passage in Ibycus, fr. 16, Bergk. Ib. *πῆλυ*=*τηλόσσε*. Bergk gave it for *πόλυ* or *πόλλυ*.

7. *λίκοισα*, Aldus, for *λιποῦσα*.

8. *ἦνθε*, Blomf., for *ἦλθε*.

9. *ὑπαδ*. Blomfield resolves all double consonants, and so writes this word *ὑποσδεύκασα*.

10. *περί* has to be taken in the sense of *ὑπέρ*; so, *περροχος*=*ὑπέροχος*, fr. 93.

11. *δίεντες*, pres. part. of *δίνημι*=*δινέω*, proposed by Ahrens in his De Dial. Æol. In the supplement to his De Dial. Doric., he would now read *δίνοντες*, which is not so good. Here it may be mentioned once for all, that verbs in *ω* end in *αιμι* in Æolic, and have their present participle in *αις*; verbs in *εω* end in *ημι*, and have their present participle in *εις*; and verbs in *οω* end in *οιμι* (sometimes in *οιμ*), and have the present participle in *οις*; as *γελῶ*, *γέλαιμι*, *γέλαις*; *φανεῶ*, *φώνημι*, *φώνεις*; *ἐλευθέρω*, *ἐλευθέρωμι*, *ἐλευθέροις*.

10. 11. 12. This passage is corrupt, and the emendations of it are innumerable.

18. 19. These lines have been amended in various ways. I have adopted in the text an emendation proposed by Ahrens,—*σάλην* is for *ἀσάλην*, the inf. of *ἀσάλημι*—to be careless of, to disregard,—and Ahrens compares the construction here with *ὑβρίζειν εἰς τινα*. The codd. vary in their readings, but the best nearly agree in *δ' ἦντε πειθῶμαι* (some have *καὶ* or *βαί* instead of *μυί*) *σαγηνησσαν*, from which I should be inclined to read,—

*τίνα δῆντε πείθω ;  
παῖσα γ' αἶνει σὰν φιλότατα. τίς σ' ἔ.—*

"Whom then am I to persuade? for every one of the young maidens speaks highly of your friendship." Of course the object of Sappho's affection will then be a woman—a circumstance which the whole tenor of Sappho's poetry, as well as other parts of this ode would lead us to infer. Bergk thinks that a woman is meant. I find no trace in Sappho of an affection for men; there being some doubtful passages in which *παῖς* occurs, but whenever there is an adj. affixed to the *παῖς*, it is fem.; and therefore it is likely to be the same in the other cases. She seems to me to have got up her establishment of young ladies in order to rival the male sex in their lawful or Dorian paiderastianism. Indeed, Sappho probably played a part similar to Tennyson's Princess, only that she remained constant to her purpose, though her scholars did not.

20. *Ψάπφα* or *Ψάπφω* was the Lesbian and proper name of the poetess. Ib. *ἄδ.* is the 3d pers. sing. pres. indicat. act. The insertion of the *η* is still retained in the language of the common people of Greece, who say, for instance, *ἐπάτηε* for *ἐπάτει*.

24. *ἐθέλοις*, codd.; *ἐθέλοισαν*, Blomfield; *ἐθέλοισα*, Bergk.

II. 5. Old editions read *γελαῖς*, which Greek grammars (even Jelf) give as an infinitive. But Neue has conclusively shewn that there is no such form of the infinitive, the passage on which the belief was founded being corrupt and easily amended. See Ahr. de Dial. *Æol.* p. 143, note.

7. *βροχέως*, *Æol.* for *βραχέως*.

8. *εἶκει=ικω=ἦκω*.

9. *καμ=κατά*, so in 13, *κακχ*, for *καταχ*, or in Alcæus, *καδ δέ*, for *κατὰ δέ*.

13. *ἰδρωσ* was fem. in *Æolic*. See Cramer. Anecd. i. 208, 13, quoted by Bergk, whom I follow in this reading.

III. 2. *πεδέχεις*, *Æolic* for *μετέχεις*; *πεδά* being *Æolic* for *μετά*; *βρόδων*, *Æolic* for *ρόδων*.

IV. Compare Catullus lxii, the most beautiful of all his poems, probably a translation from Sappho; also lxi., and the very fine Epithalamion of Spenser.

1. *ἰψοί=ἰψοί*. The first two lines, omitting the *Ἑμήναιον*, make a hexameter.

6. *ὄσδε=ὄζφ*.

ERINNA, p. 73.

II. 3. Perhaps *ῥάδε τοί*,—"they who see, will announce."

STESICHOBUS, p. 74.

I. 3. *ἀφίκοιθ*, Blomfield.

ANACREON, p. 75.

I. Boeckh brings this forward as an example of the Lydian style.

VI. 2. *μεθύσον* is fut. part. of *μεθύσκει*,—"The cup that is to intoxicate and stupify me tells me what I must become." In the text the accent is placed as in Miller, but it should be as it is given here. Miller evidently regards it as the adjective. I have taken these lines from Hippolytus, but doubt their genuineness. Perhaps there is an allusion to the idea of a future state propounded by Musæus. See Plato, Polit. ii. p. 363.

IX. I have followed Gaisford in the arrangement of these lines; Hephaestion, p. 261; the remarks of Hephaestion himself on the metre in p. 33. Bergk and Schneidewin put two of his lines into one. If that arrangement were adopted, I should follow Bergk in introducing a *σ*' before *ἀμφί* in v. 8.

X. 2. *περιφ*. See Plutarch, Life of Pericles, ch. 27.

3. *καλ*. is an apposition with *βερβέριον*. In the days of Anacreon it was the poor people who tight-laced themselves and assumed the waspish form. See Bergk, in his Anacreon, p. 115.

SIMONIDES, p. 79.

I. 3. *πρὸ γόων*. Ilgen conjectured *πρὸ γόων*; and in 4, *οἰκρος*, Hermann, for *οἰκρος*.

6. Comp. Soph. Ajax, 714 ; and on the connexion between *ἀμυρῶ* and *μαραίνω*, see Donaldson's Cratylus, first ed. p. 293. The sentiment is common in Neo-Hellenic poets.

7. Commonly a period is placed at *ἀγαθῶν*. Bergk altered the punctuation and inserted δ' after *ἀνδρῶν*.

II. These lines refer to the following riddle of Cleobulus :—

Χαλκή παρθένος εἰμί, Μίδου δ' ἐπὶ σήματι κείμεναι  
 ἔστ' ἂν ὕδωρ τε βέη καὶ δένδρεα μακρὰ τεθήλη,  
 ἥελίος τ' ἀνίων λάμπη λαμπρὰ τε σελήνη,  
 καὶ ποταμοὶ γέ ῥέωσιν, ἀνακλύζει δὲ θάλασσα,  
 αὐτοῦ τῆδε μένουσα πολυκλαῖτῳ ἐπὶ τύμβῳ  
 ἀγγελέω παρῴουσι, Μίδας ὅτι τῆδε τίθειται.

III. See Plato, Protag. 339. In this poem, as well as in most of the fragments, the dialect of the MSS. is changed by the editors. The text contains the MSS. readings ; the following being the changes in this piece :—6. *ἔσλδν*. 9. *ἀμάγανος*. 10. *πράξαις*. 16. *δνασίπολις*. 17. *μομάσσομαι*. 19. *ἀλιθίων*. 26. *θμμιν*.

19. A period is generally placed at *γενέθλα*, and *ἀπείρων* is by enallage applied to it. For somewhat similar cases, see Pind. Olymp. xi. 6 ; Pyth. vi. 5 ; also Jelf, 440. I have removed the period ; but perhaps instead of *τοι* should be written *μοι*, though this is not absolutely necessary. The sense is,—The births of the countless follies (or fools) that are in this world are all good to me, provided no baseness be mixed with them. The sentiment is nearly the same as in vv. 26, 27. *ἡλίθιος* is what misses or wanders from the mark ; then what is not aimed at a mark (comp. Æschyl. Agam. 351) ; pointless, objectless, aimless ; a thing that has no aim, *i. e.*, absurd ; a man that has no aim, *i. e.*, a fool.

21. *τὸ μὴ γ. δ.*—that which cannot take place. The *παράνομον ἄνδρα*, also governed by the *διζήμενος*,—is the impossibility.

IV. 3. The commencement of this line is evidently corrupt. Schneidewin conjectured *ἀγρὰν δὲ μὴν θεῶν*.

VII. This fragment refers to Danae who was sent in a chest over the sea.

1. It is worthy of notice that the word which Lucian uses, in describing the flood of Deucalion, for the vessel in which that hero sailed on the water, is *λάραξ*. The word

seems to be equivalent to the *ark* of Genesis, from which book Lucian in all probability borrowed his description. Luc. de Dea Syria. 12.

6. Commonly this passage is found thus,—*οὐ δ' αὐταῖς ἐγαλαθηνῶδει θεικνωσσεις*. Athenæus gives it, *οὐ δ' αὐτε εἰς γαλαθηνῶ δ' ἦτορι κνώσσεις*, which I have followed, only separating the letters differently, and adopting a hint from the common text at *ἦτορι*. Instead of *ἐθείς, τεθείς* or *ταθείς* may be given. I would not change *λάθην* into *λάθαν*, the diversity having rather a pleasant effect. The sense is,—“And thou my child, again sent into forgetfulness by my song, sleepest.” The *γα* has its proper force here,—into forgetfulness at least; perhaps into pleasant dreams. The emendations have been numerous; and among them may be noticed Professor Wilson's (Christopher North) *γαληναίω* for *γαλαθηνῶ*. This would be the only place in which the dative of *ἦτορ* occurs, and there is no gen. of it at all.

8. *ταθείς*, Schneidewin, for *τάνδ' εἰς* or *τάδε εἰς*. I am inclined with a few former editors to omit it altogether.

10. *βαθ*. Perseus was three or four years old when he went on this strange voyage; Schol. Apoll. Rh. iv. 1094, cited by Schneidewin in his edition of Simonides.

16. *ὑπέχω οὖας* is a compound verbal expression, and governs the gen. like any other verb of hearing. Comp. Soph. CEdip. Col. 223, 534; and see also, v. 277. See Jelf, 360.

22. *δικαν*. Mehlhorn, for *δικας* with the sense,—“for the sake of my child.”

IX. 2. Schneidewin changed *ἄπρακτοι* into *ἄρηκτοι*, in accordance with a hint of Boeckh's, who suggested (Not. Crit. in Pind. Isth. vii. 7) that *ἄρηκτον* might mean *inutile*, and *ἄπρακτον*, *quod perfici non potest*, just as *πονῆσαι* signified *to labour*, i. e., to be sorely distressed, and *πονᾶσαι*, *to perform a thing by labour*. Ahrens has justly rejected the distinction between *πονῆσαι* and *πονᾶσαι* (De Dial. Doric. p. 148) as too fine; and in the case of *ἄπρακτος*, the usage of the word is most distinctly against Boeckh. In Pindar, *ἄρηκτος* occurs only once, and in the sense of *useless*; in Simonides of Amorgos, fr. 1, v. 7, it means, *what cannot be accomplished*; in fr. 7, v. 20, it means, *unmanageable*. In Theognis, 461, 1031, it has also the sense of, *what cannot be accomplished*. *ἄπρακτος*, on the other hand, signifies *useless*, in Simonides of Ceos. fr. 8; and here the sense is plainly, *unmanageable*. These instances shew that the distinction is not only too fine but unsound.

XII. 4. *μν*, Bergk, Hermann, and Meineke, changed into

μήν. μν, however, is used for the neut. as well as masculine and fem., and is quite good here.

XIII. On the Spartans who fell at Thermopylae.

XIV. On the same.

XV. 1. The *ἔραυ* is the Dionysiac season; or the period at which the Dionysiac festival alluded to was held. This use of *ἔραυ* occurs sometimes in Pindar; Olymp. iv. 1; Isth. ii. 23.

6. The cod. has *ἔθηκαν κείνους*, which Bergk changed into *ἔθηκαν Κικυννείς*. I have changed the *ἔθηκαν* into *ἔθεν* for *ἔθεσαν*, just as in ep. 133 and 135, Simonides has *ἀνέθεν* for *ἀνέθεσαν*. Perhaps *ἔθεντο*, *κείνους* may be the correct reading.

This epigram is rather difficult in some points. Schneidewin and Bergk have a comma at *ἔθειραν*, and a colon at *ἔθηκαν*. Schneidewin takes the meaning to be, that though the Acamantid tribe had often rejoiced at the Dionysiac festivals, yet it was only now that for the first time their dancers (so he translated *ἀοιδοί*: Choreutæ Bacchici) were successful in the contests; and he thinks that Simonides is very happy in the delicate way in which he alludes to the previous unsuccessfulness of the Acamantid tribe. Such a meaning seems to me altogether forced. I have, therefore, made the first four lines a general introduction in which the liberality of the Acamantid tribe is praised. *χορ. φ. Ἀκαμ.*, perhaps it might be better to take as choruses appointed at the expense of the tribe which contended with each other; and *ἀοιδῶν* as poets. We should thus have the statement here, that there were contests of chorages among some of the tribes separately, as well as the contests between the different tribes. As we know so little of these matters, I see nothing to hinder the supposition, and perhaps in the inscription on the monument of Lysicrates (called also the Lantern of Demosthenes), of which there is a drawing in Dr Smith's Dictionary of Gr. and Rom. Geogr. p. 291, we have the supposition confirmed. This, as it is now generally read, goes thus,—*Λυσικρατῆς Λυσίθειδου Κικυννέως χορηγῆς Ἀκαμαντῆς παιδῶν ἐνικά*, which is translated,—“Lysicrates of Cicynna, son of Lysitheides, led the chorus, when the boys of the tribe of Acamas conquered.” In the first part of M. le Roy's “*Les Ruines des plus beaux Monuments de la Grèce*,” the inscription is given nearly as above, with a translation in which Lysitheides, instead of his son, is made to belong to the dame Cicynna. In the second part of the same work (Plate xxv), there is a

drawing of the monument, which I take to be as near an imitation of the original as the artist could make it, and there the reading *suggested* is ἐν χορήγαις, though the letters are partly indistinct—the effects of fire, as I learn from Vamvas. The translation then would be,—“Lysicrates, in the choregies of the sons of Acamas, conquered,”—exactly similar to this passage. At the same time I know there are serious objections to this view. Stuart again and again accuses Le Roy of inaccuracy. The gen. παίδων joined with καὶ, which suggested to me the new translation, is common in the agonistic inscriptions given in the first volume of Boeckh, the more easily explained dative occurring only in a few; and the inscription, as commonly given, agrees in form with many other inscriptions of a similar nature. Besides, there seems to be no mention of a doubt about its correctness, though Stuart in one place has ἐχορήγη, and in another, ἐχορήγει. The value of the emendation which I propose, does not depend upon the correctness of this guess. The monument also gives support to Bergk's conjecture of Κεκρινεύς. There is an interesting monograph referred to above on this Lysicratean monument by N. Vamvas, Professor in the Othonian University of Athens.

XVI. This is an extempore effusion, on snow being mixed with the wine of others, and not with the poet's.

1. Codd. have τῆς, which perhaps should be retained. It refers to the snow.

2. Walckenaer changed this ἀκὺς into δξύς—a change which appears to me similar to Bentley's emendation of *secret* into *sacred* in *Parad. Lost*, i.; on which see De Quincey's *Autobiogr.* vol. i. p. 80. No doubt δξύς appears more appropriate at the first blush than ἀκὺς, but ἀκὺς may have been more appropriate to the particular snow-storm referred to. Besides, as a general epithet, ἀκὺς is true of Boreas; see *Tyrtæus*, viii. v. 4. ἀκὺς may also have had the meaning of sharp, for, though there are no clear instances of such a usage of it, the ideas of swiftness and sharpness are so nearly related to each other, that the word signifying the one generally comes to signify the other. So δξύς in Greek: and ραχὺς I find in the grammarians occasionally instead of δξύς, for the acute accent. We have a similar instance in our own language. The Scotch word *snell* signifies keen, piercing; but the German form of the same word, *schnell*, means *quick*. The Scotch word *snell* is applied to winter by Captain Charles Gray (*Wood's Songs of Scotland*, vol. ii. p. 111), whose verses have often been very foolishly substituted, in the Wood edition, for our genuine national songs.



3. *ἐθάφθη*, Porson, for *ἐκάμφθη*. Perhaps *ἐκάρφθη*.

XVII. For an explanation of this enigmatic epigram, see Athen. x. 456.

XVIII. XIX. These two epigrams are placed among the dubious remains of Simonides, and are omitted by Schneidewin.

PINDAR, p. 85.

6. Most MSS. have *δπι*. One has *δπι*, and by another hand is added to this, as if it were a gloss, *δπως, καθώς*. Boeckh proposed *δπιν*.

15. π.—“things done justly and contrary to justice.”

32. “The day, the child of the sun.”

43. Thero was descended from Thersander; hence the reference to him.

56. *ει* suggested by Boeckh for *ει*. Donaldson seems to have made the same conjecture, and adopts it into his text.

68. Pythagorean doctrine developed in the Phædrus of Plato.

71. *νάσος*, acc. plur.

87. *γαρ*, dual for plur., the allusion to Bacchylides and Simonides being far-fetched.

TIMOCREON, p. 89.

I. 6. I have adopted Ahrens's conjecture of *σκυβ.* for *ἀργυρίοισι σκυβαλικοῖσι*. *σκυβαλισκίοισι* is from *σκυβαλίσκιον*, a diminutive from *σκύβαλον*. These diminutives have a sarcastic force, in which way they are used frequently by Hipponax. Diminutives also occur frequently in Epictetus and M. Antoninus, such as *δοξάριον*, *ψυχάριον*, evidently with a sarcastic force. In modern Greek, these diminutives have become very common with the same meaning as the words from which they are formed, as *παιδίον* (*παιδί*) and *παιδάριον* (*παιδάρι*) for *παῖς*, *ὄμματιον* (*ὄμματι*, *μάτι*) for *ὄμμα*, an eye.

*ἀργυρίοισι* is the dat. of the adj. *ἀργύριος*, a Doric and also an Æolic form.

III. A scolion.

## CORINNA, p. 90.

μέμφομη-μέμφομαι κή-καί. φύσ'-φύσα.

## PRAXILLA, p. 90.

I. From a hymn. Adonis speaks. There was a proverb applied to fools,—'Ἠλιθιώτερος τοῦ Πραξίλλης Ἀδόνιδος.

II. A scolion.

## BACCHYLIDES, p. 90.

I. *καλῶν*, as Schneidewin remarks, refers to the glory gained in the games. This sense it has frequently in Pindar.

III. *ἀθεσθαι*, Schneidewin, for *ἕθεσθε*; unnecessarily, as it was not uncommon to address princes in the middle of an ode. See Simonides of Ceos, fr. 8, v. 18, where that poet addresses the Scopads.

## ARION, p. 93.

I do not think this hymn the production of Arion, but of a much later poet. See Müller's Hist. of Gr. Lit. p. 205, note. A beautiful rifacimento of the story of Arion is given in Novalis's Henry of Ofterdingen.

15. I have written *φορεύτες* for *χορεύοντες*. Reiske wrote *δχεύοντες*, Brunck *δχέοντες*, Bergk *δχεύντες*.

## ARIPHRON, p. 93.

10. *χ. ε.* And all things bloom like the spring of the Graces.

## ARISTOTLE, p. 94.

I. 8. *μαλακ*. Jacobs translates this word, *soft-eyed*. Perhaps the right reading is *μαλακενήτιο*,—soft-couched sleep. Various emendations have been proposed.

II. Attributed by some to *Æschylus*.

## MELINNO, p. 95.

3. *vaîns*. Ahrens rejects this form of the second person sing., but there seems to be no good reason for doing so.

6. I have changed the common reading *βασιλῆον* into text, according to the statements of grammarians, though in opposition to Ahrens; but even Ahrens allows that later *Æolic* omitted the subscript *iota*; De Dial. *Æol.* p. 100.

9. *σδεύλα*=*εεύλα*.

19. "Like that of Demeter."

## MESOMEDES, p. 96.

I. 12. Synesius and Suidas read *κραιεῖς*; and perhaps this is the correct reading; *κραουῶσα* in the 14 v. would then be changed into *μετροῦσα*.

13. After *κάτω* the MSS. have *ῥφρον*, which must be excluded both for sense and metre.

19. *σέ* is supplied by Mehlhorn.

21. The reading of the MSS. here is *Νεμέσεως ἀφαιρεῖς καὶ Ταράρου*, which I have altered into text.

## DIONYSIUS, p. 97.

13. I have preferred the reading of one cod. *πολυδερκία* to the common one *πολυκερδέα*. The idea seems to be, that he rolls round a fountain of light to many eyes. For such a use of *πολυδερκία*, see note on Alexander *Ætolus*.

17. Mehlhorn proposes *ἀνακτι*; but *σοί* may either have arisen from carelessness of grammatical forms, or it may be joined with *αἰδων*, as Elmsley and Hermann have taken it. Perhaps the right reading is *ἀν' ἄκρα*. The idea of climbing is frequently applied to the sun, and consequently may be applied to stars; though, as the stars were really regarded as a heavenly chorus, moving up and down was quite natural to them. "Phœbus' fiery car In hast was climbing up the easterne hill;"—Spenser's *Faery Queen*, I. Canto 2, v. 1; and hence the *πρώοντες ἄκροι ὑψηλῶν ὀρέων* were favourites with Apollo; Hom. Hymn to the Delian Apollo, 144, 145.

22. *ἄριον*, nocturnum. Meineke.

## ANACREONTICS, p. 98.

II. 10. I have adopted the reading in Gallius, in preference to the common one,—

Τί Πλειάδων μέλει μοι ;  
τί γὰρ καλοῦ Βούττω ;

III. Attributed in the Planudean Anth. to Julian of Egypt. Comp. Smith's Life Drama, p. 186, where Walter says of Violet,—

"In cup of sin  
I did dissolve thee, thou most precious pearl,  
Then drank thee up."

IV. Contrast Shelley's "The mountains mingle with the rivers" with this frigid affair.

VI. 3. *ἔπεισι παντί*, Stephanus, and so later editors. Perhaps *παντί* is correct. I have retained the reading of cod., but placed a period at *πάντη* instead of at *ἄσπον*, as is usually done.

4. *λαχών*, cod.; *λαχόντ'*, Steph. *μέν* of course is to be supplied here—a not unusual omission; and the idea seems to be,—uniting an ardent pursuit of wisdom with skill in music, I will, &c.

10. *ἀνέμω*, Bergk.

10. In cod. *ἤχθη* with *ἤχη* above it; the latter of which I have adopted and changed into the text.

14. *λαλέων*, cod.; *λαλέω δ'*, vulgo. The usual point is a period at *τρίπους τε*. I have retained the reading of the cod., altered the pointing, and make *λαλέων* agree with *μούσα*. See, for such cases, Jelf, 379.

16. *ἔστι κόρυς*, Steph.; cod. *ἔστ' ακουvs*; and in margin *εὐτ' ἀκούσας*, which I have changed into text. *ἔρω*s is the substantive to *σαφῶρων*.

17. *ἐκπέφηνγε* and *ἄμειψε*, Steph. The reading of cod. in text; but marks of quotation and pointing my own.

19. Instead of *ἐπ' ἤχει* of cod. perhaps *ἔτ' ἤχει* should be read.

36. Sentence ungrammatical. "Homines docti φύγωμεν," which is the sense. I suppose the writer of this as the writers of most of the Anacreontics, not to be very careful of grammar or metre. I have accordingly retained *λαλέων* in v. 14, and *φυγόντες* in v. 36; and also have retained in the preceding Anacreontic, v. 11, *ἔθελοντι* and *μοί*, instead of the emendations commonly adopted, *ἔθελοντα* and *μέ*. I believe these writers would make the *αι* of *μοι* short. In-

deed, the examples adduced by Casaubon and Salmasius, shew that *oi* was sometimes short; Bentley, I think, failing to do away with their force. See note by Bentley on Callim. in Jovem, v. 87, in Blomfield's Callimachus. Several additions could be made to the list.

PRATINAS, p. 103.

I have followed Bergk in the restoration of these dithyrambic fragments.

13. *Φρυνάλου*. I have retained here the common reading, thinking that *φρυν* might perhaps mean a peculiar grace, which Phrynus had introduced into his music. From all that I can ascertain, I see no reason to prevent us believing Pratinas to have lived till the time of Phrynus. Bergk has *Φρύγ' αἰδοῦ ποικίλου προαχέοντα*.

HOMERIC, p. 100.

I. 10. Perhaps *Ὀμδαμόν θ' ἔς* should be written *Ὀμοδάμανθος* in one word; the name Omodamanthus being similar in formation to Rhadamanthus, who, according to Paus. viii. 53, 2, was a son of Hephaestus. The nominative would then be instead of the vocat.; Jelf, 479, 1. *πῶριζε* also would be read instead of text.

11. Some have *πειθε πυραιθουσαν*, one *σειλαι πυραιθουσαν*. Various conjectures. The reading in text suggested by Ilgen's conjecture *περθέμεν*, inf. for imperative. *πῦρ* is regarded as an interpolation of some idle hand.

II. 3. *αἰται*. See note on Call. Hymn to Apoll. 6.

6. I have adopted the emendation of Boissonade. In MSS. the line stands, *κυρκαίη δ' αλεῖ κατὰ δόρπον ἔρποι (ἔρπει, one cod.) μάξα*.

12. This line is incorrigibly corrupt. Boissonade omitted it, with evident advantage to the sense.

SCOLIA, p. 108.

SOLON.—This is generally attributed to Solon; but probably it merely contains a sentiment uttered by Solon. For this and the next three scolia, see Müller, History of Greek Literature, p. 189.

SMONIDES.—By some attributed to Epicharmus.

**CALLISTRATUS.**—Perhaps the order of the verses should be, 2. 1. 4. 3. Hermann pointed out the metre.

**ANONYMOUS.**—Most of these scolia are given by Athenæus; and as they are there arranged on a principle which Mure has pointed out, they should be read in the order of Athenæus. In this selection the sequence of the scolia could not be shewn, as several of them had to be omitted.

1. Leipsydrium is the name of a place, ὑπὸ τῆν Πάρνηθον, at which there was a fight. See Herodot. v. 62.

7. Would that it were possible dividing the breast and looking into mind to see what sort each one is.

8. The meaning of this scolion I take to be,—that one should consider well before engaging on a long business; because, when he comes to the actual performance of the work, he will have quite enough to do with the business pressing on him.

12. The various transformations which the fancy of lovers would lead them to, are worth looking at. Comp. Plato, *Epigr.* 1; *Anacreontic* 22 (20); Suliote song in *Leake's Researches*, vol. i., which I have seen attributed to Christopoulos; Shakspeare, *Romeo and Juliet*, Act ii. sc. ii.; Coleridge, *Lines on an Autumnal Evening*; Tennyson, song in the *Miller's Daughter*, p. 89 of *Poems*; song of Burns, "O were my love yon lilac fair;" and Scottish ballad in Buchan, given also in Hogg's and Motherwell's edition of Burns, in a note on the above song of his. Many others might be added to these.

#### POPULAR SONGS, p. 114.

III. Song of Elean women to Dionysius the bull-footed.  
\*Ἄλιον, Elean, as in Pindar.

IV. An Ithyphallic song.

V. A song sung by the Phallus-bearers.

VI. A song of the Laconians in dancing.

VII. See Athen., xiv., p. 629.

VIII. A game of girls. χελαε is a mere sound from χελάωνη. Pollux, ix. 125.

IX. Game of Spartans. See Plut. *Lycurg.*, c. 21.

## X. Song of Sicilian shepherds.

XI. Attributed sometimes to Alcæus. Sung by women working with the millstone.

XIV. Sung by Rhodian boys. There is no reason to expect that the quantities would be strictly attended to in such a poem; and, accordingly, with Ahrens, I admit what is seldom or never found elsewhere.

The *as* of *καλάς* and *ἄρας* is short, as in Doric. *κ'* is a contraction for *καί*, as in *Odyss.*, γ. 255, the scolion of Callistratus, and in Neo-Hellenic poetry.

Comp. Chelidonisma of modern Greeks: the *κορώνισμα* in *Phoenix* of Colophon, and the *Eiresione* in p. 107.

11. *ῥών* inserted by Hermann. Ahrens inserts *δῆ*.

13. Perhaps *ἀμίν* for *εἰ μὲν*, and then a mark of interrogation would be placed after *δώσεις*. If taken as in text, *καλῶς ἔξει* is to be understood. See Francke. *Hom. Carm. Minor.* p. 199, where references are given.

17. *ἄν δῆ* perhaps should be *ἀλλ' εἰ*; ANA being easily taken for AAA. *ἀλλά* was frequently changed into *ἀνά* in this way; Boeckh, *Not. Crit. in Olymp.* xiii. 109. The *καί* of this line has been inserted by Dindorf. Perhaps the correct reading is

*ἀλλ' εἰ φέρησθά τι, μέγ' ἀδύ τι φέροις.*

As for the *τί* being long, see *Popular Song*, 8. vv. 1. 3.

19. *γέροντες* I take here, and in the previous song, to be old men who are beggars, and the import of this last verse to be identical with a song sung by Scottish boys on the evening before New Year's Day:—

Rise up goodwife and shak' your feathers,  
Dinna think that we are beggars;  
We're but bairns come to play,  
Rise up and gie's our hogmanay.

There is an English version of this song at the end of *Mary Howitt's Pictorial Calendar of the Seasons*; but the lines are different.

XV. Ithyphallic in honour of Demetrius Polioretetes; *Ol. cxviii. 2.*

9. Perhaps *σεμνόν τι φαίνεθ* is the right reading, as Mehlhorn proposes.

11. For this use of *ἄσπερ* here, comp. *Simonid. Amorg.* fr. 6, v. 37, and *Soph. Electr.* 532.

19. The Athenians would probably pronounce *λίθων* and the *ἀλήθων* of *ἀλήθων* in the same way; and would

thus make a hit. The pronunciation which Dionysius of Halicarnassus gives in his book, *περὶ συνθέσεως ὀνομάτων*, I take to be the rhetorical pronunciation, and not that of the people; just as, now-a-days, some elocutionists, and those trained by them, pronounce *nature*, *creature*, in a way quite different from the common mode. See Prof. Blackie on the Pronunciation of Greek, pp. 24, 30, and the evidence in Liscov.

25. *Αἰτωλόν* is in apposition to *σφίγγα*, viz., "the Ætolian, who, like the ancient sphinx, sits on a rock and bears off."

CLEANTHES, p. 121.

He was leader of the Stoics after Zeno, and flourished 263 B.C. An excellent translation of this hymn is given in Newman's *Soul*, fourth edition, p. 73.

4. See Acts xvii. 28.

13. The codd. have here, *μεγάλων μικροῖσι*; and perhaps this is correct: "Mixing with the small lights of the great beings, viz., the stars." The awkwardness of the expression might be allowed in a philosophical poem. As it stands in the text, the larger lights are the sun and moon; the smaller, the stars.

30. "Hastening things exactly the opposite to take place." Sturz quotes several instances of this use of *σπεύδω*. Merzdorf points differently, and makes the infinitive to depend upon *ὀρμῶσι*.

CALLIMACHUS, p. 122.

6. *αὐτοί* is generally taken here in the meaning of *αὐτόματοι*.

8. *ἔς* has to be supplied to *μολπήν*.

12. I have chosen *κύθαρν*, the reading of the MSS., in preference to *κίθαρν*, because it is likely that Callimachus would prefer old, or old looking forms of words.

13. *ἔγειν* is inf. for imperative.

14. Blomfield proposed *τελέσειν*, to make it correspond with the other futures; but *τελέειν* itself is an Ionic future. Jelf, 203, 1.

16. *τείχος* is nom. and *μέλλει* is to be supplied; Blomf. Perhaps the line should be changed into *πόλιν οὐ κερείσθαι*, or *πόλιν ὅτε κερείσθαι*.

36. Blomf. translates: "Not so much as a little down has ever grown upon his cheeks."



47. *ζευγίτιδας*, Blomf., who brings forward similar words, such as *χωρίτις*, *ἀσπιδίτις*, *ὀπλίτις*, *ὀρίτις*, *ποιμνίτις*.

50. *ἐπιμηλάδες*, codd., which has been variously amended. Blomf. writes *ἐπι μηκάδες*, making *ἐπι* part of the verb *δεύοιτρο*, and quoting instances of the preposition thus placed after the verb.

52. *ῥίεε*, some codd. Perhaps this should be retained. We have *συνεχέεε* as a dactyl in 59.

65. This sentence, as it stands, must be translated: "And Phœbus, as a crow (in the shape of a crow), guided the people." I can find no authority for this story. Bentley proposed *οικιστήρι*, which is liable to serious objections.

70. I have adopted the pointing of Blomfield in this passage. The sense is, "I will call him Carneios; for this is the custom of my country—this is the name that Sparta gives him; Sparta is," &c.

103. I have placed the colon after *εὐθύ*, instead of after *βέλους*, as is usually done, and suppose the next clause also to be part of the people's cry. Perhaps the last clause should likewise be included in the cry, when *ἀείδη* (which Bentley takes as second person singular pres. ind. pass. celebraris, comp. Hymn in Del. v. 275), would have to be changed into *ἄειδε*, and *τὸ δ'* into *τόδ'*. The following verses would then refer to this advice of the people. Comp. Homeric Hymn to the Pythian Apollo, v. 359, (517.)

105. *οὐχ, ὄσα*, Dawes, for *οὐδ' ὄσα*. Perhaps it should be *οὐ τόσα*. So in v. 36, probably *οὐ τόσσον* for *οὐδ' ὄσσον*.

109. For the *μέλισσαι* see Pind. Pyth. iv. 60; Porphyry De Antr. Nymph. as quoted in Blomfield, in loc., where the *μέλισσαι* are expressly called priestesses of Demeter.

#### CLEMENS ALEXANDRINUS, p. 126.

I. A translation of this hymn is appended to Dr Bennett's Congregational Lecture.

3. *νηπίων*, some codd.

4. Perhaps *μαλακῶν* instead of *βασιλικῶν*.

31. I have altered the common pointing here, which puts a period at *ἀνεπάφω*, and translate, "Guide, O holy king, children safely along the footsteps of Christ." The third syllable of *ἀνεπάφω* is to be regarded long, probably because the accent is there. Several instances of this force of the accent occur in the Anacreontics and later Greek poets.

II. 15. *εἰ τῷ θ'*, two MSS. Perhaps *ἐν φ' τόποι γῆ οὐ γῆς*, "while places of the earth."

22. I have altered the accent given to *παρασχε* (*πάρασχέμοι*) according to the law which forbids the placing of the accent beyond the accented syllable of the preposition. I suspect, however, that this is an exception. See the accentual verses, p. 135, vv. 22, 30, where either *παρασχε* or *πάρασχέ* must be the reading.

SYNESIUS, p. 132.

These hymns are taken from the edition of Petavius. Paris, 1633.

I. I have changed *σμήρη* of the edition of Petavius, into *σμήρη* and *τάφος* into *τάφφ*.

SYMEON, p. 130.

This hymn has been extracted from a Horologion of the Greek Church, published at Venice 1841; brought over by Professor Blackie for the library of the Edinburgh University. See a list of these books in Prof. Blackie's Lecture on the Living Language of the Greeks, and its utility to the classical scholar: Sutherland and Knox, 1853.

A note by the editor in the Horologion states, that this hymn was attributed to John of Damascus, in some of the earlier editions, and that it was placed among his works in the edition of them published in Paris, 1712, Vol. i. 691. He maintains that John of Damascus did not write in the measure of this hymn, and that the author is, without doubt, Symeon, who flourished about 1030, A.D., and was president of the monastery of St Mamas, in Constantinople. See Melet. Eccl. Hist. Book i. ch. 8, 3, which is in the Edinburgh University library.

The rhythm is accentual. The capitals are placed here, where they are found in the Horologion.

96. *οικτίρμον*, "O thou merciful one." This word is omitted in Jelf's list of words similar in spelling, but different in accent.

COSMAS.

Taken from Galland's *Bibliotheca Patrum*, Vol. xiii. τῇ *μεγάλῃ τρίτῃ*, "For the third great feast day."

3. *ὄπως εἴ. κ. τ. λ.* The Latin translation in Galland has here, "ut ne premiorum tempus emtioni impendentes." Perhaps the reading should be, *ἐπ' ἀδλων, μὴ μεθίντες*, "In order

that, not having let go the proper time for trading, on account of our prizes we may sing."

6. The order of the Greek here is strange, but the meaning plain. "To thy disciples, thou, the good one, didst say, Watch; for at the hour which ye know not, I the Lord will come."

*Εἰρμός*. This is merely a name given to a Greek hymn, and *τροπάριον* is a part. So *οἶκος* is a part of a large ode. These *οἶκοι* are generally made such as that the first commences with the first letter of the alphabet, and the second with the second; and sometimes they are so numerous as to go over all the letters. The ode from which this *οἶκος* is taken contains six of them, of which this is the third; hence it begins with *γ*.

#### NEO-HELLENIC LYRICS, p. 146.

I have thought it unnecessary to notice here the various Neo-Hellenic grammatical forms, as I have already given them in a Modern Greek Grammar, published by Adam and Charles Black, Edinburgh.

I. One of the oldest ballads.

2. *πῆραν*, they have taken; from *ἐπαίρω*, in Neo-H. *παίρω*, to take, to take away, from which comes also *πάρουν* in v.

9. *τὴν πόλιν* is Constantinople; *Sophia*, a church in it.

3. *σήμεντρον*, a small bell used in churches; *καμπάνα*, a large bell used in steeples.

4. *παππᾶς*, a priest; the force of the *καί* is, that there was a priest to each bell. *διάκος*—*διάκονος*.

5. *σιμὰ νὰ*, as soon as. *ἔβγουν* from *ἐκβαίνω*. *ἅγια*, the holy things—sacraments. In the next clause, there is an allusion to the actual presence of Christ in the bread and wine.

10. *ἀμολύνω*=*μολύνω*.

11. *Δέσποινα*, the Virgin Mary.

12. *σάπα*, Doric form of *σιάπα*.

13. *χρόνος*, a year. In reading, it is sometimes necessary to contract two vowels into one, as in ancient Greek. Thus *σοφιάν* in second line is to be pronounced *sophyan*, two syllables. *καί* also, when the *αι* is elided, is pronounced *κα*.

II. *Diakos*, formerly a Klepht, took part in the war of Independence, and in April 1821, fell near Thermopylae. See Ferrævos's *Ἀπομνημονεύματα*, vol. i. p. 53, and Tricoupis's *Greek Revolution*, vol. i. p. 264.

1. *μαυρίλλα*, a black spot, a black cloud, from *μαῦρος*, black. *μαῦρος* is also used to signify a horse, whatever its colour, as in Ballad 9, p. 153. *πλακώνω* (*πλάξ*), to press down, to surprise, fall upon suddenly. *καλιακούδα*, a raven.

2. *Λεβ.* is John the *λεβέντης*; *λεβέντης* signifies a young man, tall, well-formed, and bold—a Klepht or Palikar. It seems also to have signified a volunteer in the Turkish marine.

5. *ἀγροικέω*, to hear, to know, to understand. *πολὺ τ. κ.*, he was greatly troubled.

6. *ῥηλὴν* for *ὑψηλὴν*. *σηκώνω*, to lift up, to raise. *τὸν πρῶτον* is the first of the Palikars, and next to the captain.

7. *μάσσε*, collect. imper. from *μαζώνω*=*μάζω*=*ἀμάζω*, from *μα*, to bring together; and I think the verb *μαζώνω*, and the adv. *μαζε* (or *μαζη*), are connected with the same word, and not with the Italian *amassare*, as Korais supposed.

8. *μπαρούνη*, powder. *βόλιον*, ball. *φούχτα*, a hand. *χούφτα* is another form of the word: *μὲ ταῖς φ.*, in hand-fuls, in large quantities.

9. *γλίγωρα* (I suppose from *δλίγος* and *δρα*), quickly.

10. *ταμπούρια*, piles of stones behind which the Greeks were wont to fight. An account of their mode of fighting is given in Cochrane's "Wanderings in Greece." *μετριζιον*, an intrenchment.

11. *σπαθί*, a sword. *τουφέκια*, guns; *τουφαικα*, in Byron.

12. *φθάνω*, in Neo-Hellenic, as in N. T., and in later Greek writers, has the signification of, to arrive at, to come.

15. *λόγγος*, a forest; hence Mesalonghi,—“in the midst of the forest.”

16. *φωτιά*, a fire; but used as we do the word *fire* in martial language,—“under the enemy's fire.”

17. *νομάτους* for *δνομάτους*, individuals, persons. *δνόματα* is used in the same way in N. T., Acts, i. 15; Rev. iii. 4; xi. 13.

18. *κορμάτιον*, a fragment.

20. *μπούλ*, higher officers among the Turks.

21. *σπάζω*, to fly in pieces.

24. *δρόμος*, way, a street.

26. *τσαμί*, a mosque; from which *ἀτσαμής*, one that does not go to mosque, an ignorant person.

28. *μουρτάται*, infidel dogs, term of reproach. *χάνω* (from *χαίνω*, according to Scarlato), to destroy, to lose; *χάνομαι*, to perish or be lost.

30. *μαχμ.*, a Turkish coin.

32. *δσον νά*, until.

34. *πουγγιόν*, a purse—500 piastres. *δίνω* or *δίδω*—*δίδωμι*.

35. *χαλάω*, to destroy, kill.

36. σβύνω=σβέννυμι, as in N. T. χύνω=χέω. ντεβλέτι; kingdom.

37. σουβλί, stake, spit; hence σουβλίζω, to impale. I think Tricoupis is right in deriving it from ὀβελός.

38. ὀλόρθος, straight up, upright. χαμογελάω, to smile at.

41. καπετάν or καπετάνος, captain.

42. κάψουν from καίω, for καύσουν.

III. 1. σάββατον, Saturday. κυριακή, Sunday. δευτέρα, Monday.

2. τὸ ταχύ, in the morning. σώνω (σώζω), to save, to cease, to be done. κρασί or κρασίον (literally, mixture), wine; so κρᾶμα is used for wine in Justin's Apology, quoted in p. 12 of Daniel's Codex Liturg. Vol. iv.

3. πάγω, to go, =ίπάγω. Another form of the verb is πηγαίνω.

4. ξεύρω, I know.

5. στρατούλα, dim. from στράτα (via strata), a small street, a bye-path. μονοπάτι, a solitary path, a bye-path.

6. ῥημοκκλησιάκι, from ῥημος and ἐκκλησία, a solitary small chapel.

7. ἐξαδέλφια, belonging to cousins.

8. ξέχωρα, separated from others, apart. μήνα, like μή in New Testament, asks a question.

15. μόν, μόνε=μόνον, only, but.

17. περπατέω, Æolic form; for περιπατέω. φεγγάρι, the moon.

20. ἡμερονύκτι, a day and a night.

21. λαβιώνω, to wound.

22. τζακίζω, to break.

23. ἐχθρόσκυλος, a hateful dog; from σκυλίον (dim. σκυλάκιον), a dog. ἄτι, a swift horse.

24. γιαταγάνι. Yataghan is now an English word.

26. ἀδειάζω, to be free, to let free, to discharge, to fire.

27. ἐξαπλώνω, to unfold, to stretch down. κυττάζω, to see, to survey curiously; from κύπτω; comp. παρακίπτω in 1 Pet. i. 12.

IV. μαλώνω (ἀμιλλάω), to contend.

2. ρίχνω (ρίπτω), to cast down, to send down.

4. γυρίζω (γύρω), to turn round, also to return.

5. βρέ, a familiar mode of accosting, with somewhat of contempt in it. Kornis derives it from μωρέ.

6. ξακουσμένος=έξ-, heard of, renowned.

7. με χ, enjoy me. Κονιαργιά. The inhabitants of Iconium originally, but employed to signify wicked and cruel Turks in general; so κονιάρου, &c.

11. *γερόλυμπος*, old Olympus.  
 13. *ραχοῦλα*, elevated ground, a small hill, a rock; dim. from *ράχη*=*ράχισ*. *βρύσι* (*βρύω*), a fountain.  
 14. *γιατάκιον* (from *διατάσσω*), a rendezvous.  
 15. *περῶ* (*περάω*), to pass away. Kind has *πέρν'*, which he translates, "to return;" but neither *παίρνω* nor *περῶ* has this meaning, "While the spring is passing away."  
 16. This line is ungrammatical, the verb *γεμίζω* actually governing the nominative. "The mountains are filled with klephts, and the quarters (*λιμέρια*) of the klephts with slaves." This construction of *γεμίζω* still prevails in the vulgar dialect.  
 17. *χρ.*, golden-feathered, with golden *plumage*.  
 19. *κρούω*, to beat; (of the sun) to shine, *κρούς*=*κρούεις*.  
 20. *ζεσταίνω*, *ζεστάνω*, *ζεστάζω*, to make warm. *νυχοπόδαρον*, nails of the toes, from *νύχιον*=*δνυξ*, claw.

V. *Τσοπάνης* or *τζομπάνης*, a shepherd. The Charos is a form of old Charon, who has kept his place firmly in the superstitions of the Greeks.

2. *πῶχ'* is for *δοῦ ἔχει*; so in v. 25, *πῶχω* is for *δοῦ ἔχω*. *ἀντάρα*, a storm, dim. *ἀνταροῦλα*.  
 3. *ροβολάω*, to go down. *ἐρροβόλαγε* is the imperf. Kind says the *γ* is the Æolic digamma, without good reason, though it is certainly similar.  
 4. *φέσι*, the red cap with blue tassels, worn by Albanians, Turks, and other nations. *γιαμπά*, from *ἀμπάς*, a cloak. *στριμμένον*, from *στρίφω* or *στηρῶ*=*στρέφω*. The meaning of the expression here is, that the shepherd throws his cloak upon his shoulders, perhaps with the sleeves hanging over in front, the rest behind, in a careless manner.  
 5. *βηγίλιζω* (*vigilo*) to watch.  
 6. *κατερῶ*, to wait for.  
 7. *καλῶς του*, well to him, welcome.  
 9. *σπίτι* (*hospitium*) a house.  
 10. *ψωμί* (*ψωμός*) bread.  
 13. *γιά*, merely an interjection here. *παλέψομε* from *παλεύω*. *σε=εις*, in.  
 16. *πιασθ*, with middle force, they took hold of each other. *αὔγη*, morning. *κοντά*, near. This word, as far as I know, does not occur in ancient Greek; but I find it in the name of a place, *Κοντοπορία*, or, Short-cut; Dr Smith's Dict. of Geog., p. 201. *γιάμα*=*γεύμα*, dinner, dinner-time, mid-day.  
 19. *ἀδραξεν*, from *δράσσω*, *a* for *ε* being quite common in augment. Indeed, the Neo-H. is fond of *a*; hence such forms as *προσκυνᾶς* for *προσκυνεῖς*, *μετρᾶς* for *μετρεῖς*, &c.  
 20. *βογγίζω* and *βογγάω*, to moan.  
 21. *ἀφσε=ἀφησε*, leave me.

22. *σεργιαίω*, to go out a walk.  
 24. *καὶ χ*, and it does not become her to be a widow.  
 26. *ἄκουρος*, unclipped. *κάδω* (*cadus*) the vessel in which the cheese is made.

VI. *δάφι*, *δάφιον*, and *δαφίνα* are all the same as *ἔλαφος*. It is almost needless to remark, that this poem is allegorical.

5. *ζεφβά*, on its left side.  
 6. *γάργαρος*, clear, limpid. *κερός*, water. This word must have been a very old one, as we find it in the name *Νηρέως*.  
 11. *κάμνω*, to make (as in Homer), to do. "I have passed twelve years."  
 12. *ἀπέχτησα*, I obtained; from *ἀπό* and *κτάομαι*. This neglect of the force of *ἀπό* is rather strange. It is very unusual in Hellenic, but occurs not unfrequently in Hellenistic, as *ἀφουπνώω*, to fall asleep, Luke viii. 23; *ἀφομοιά*, Heb. vii. 3, also in Plutarch; *ἀπεχα*, to have, to obtain, in Matt. vi. 5, 16, Philem. 15.  
 14. *ρίχνα*, used absolutely, to fire. *σκοτώνω* or *σκοτώνα*, to kill, a meaning which reminds one of the Homeric, "*κατὰ δ' ὀφθαλμῶν κέχρητ' ἀχλὺς*," and similar expressions.

VII. 5. *σαῖτεύω* (*sagitta*) to shoot an arrow, to throw a dart.

6. *μάνα*, mother.  
 9. *Κώστας*, contraction for *Constantinus*. *προβάλλα*, to propose; here, neut., to advance. *λαγκάδι*, a meadow, a valley.  
 10. *παιγνίδιον*, a plaything, a musical instrument.  
 12. *πεθερά=πενθερά*.  
 14. *κουνιάτος*, brother-in-law.  
 15. *κλωτζίά*, a kick.  
 16. *βρίσκει=εὐρίσκει*. *πρωτομάστορης*, master; here, of the builders of the tomb. *μνημουρι*, a tomb.  
 17. *νά ζήσης*, by your life; *πέ* is for *εἰπέ*.  
 21. *φθιάζω* and *φθιάνω*, to make ready, to prepare, same as *φτιάζω*. *Korais* derives the words from *εὐθύς*; *εὐθειάζω*.

VIII. Goethe thought the description of Charon in this song would be a capital subject for a painting.

1. *βουρκώνω*, to cover with dust or filth. Müller translates here,—"Why do the mountains stand in mourning?"  
 5. *σέρνει=σύρνει=σύρει*. The imperative *σύρει* is sometimes used as the ancients used *ἄγε*. *ἀπ' ἐμπροστά*, in front.

6. παιδόπουλον (dim.), a child. σέλλα (sella), a saddle. ἀραδιάω, to arrange.  
 8. κορεύω, to halt at a place for the night. χωρίον, a village.  
 9. λιθαρίζω, to throw stones.  
 10. λουλουδι, dim. λουλουδάκι, a flower.  
 13. ἀνδρόγυνα, husbands and wives.

IX. 5. σήκ', rise, from σήκω=σηκώνω. ἀφέντης (hence effendi)=αὐθέντης, master; an ancient meaning.

6. συντρ., our company; a Hellenic word.  
 7. ἔμπορῶ, I am able.  
 10. ἀργυροπέταλον, silver shoe of a horse.  
 13. ἄρματα, arms.  
 14. The gen. is strangely used here,—“that you may bring them to my own people;” and so in 16.  
 15. μαντύλι (mantile), a handkerchief, or such like.

X. The song of Demus; not by Demus, but about him.

1. μάτια=ὀμμάτια, eyes. μορφα, for εὐμορφα.  
 2. γραμμένα, Müller translates, painted; but the true meaning seems to be, black, as though covered over with ink. φρύδια is for ὀφρύδια=ὀφρύς.  
 10. βιλαέτιον, a district or province.

XI. 1. βγήκαν=ἐκβήκαν=ἐξέβησαν. ἄλογον, a horse. Comp. Constit. Apostol. Lib. ii. c. 57; and in Daniel, Cod. Lit. vol. iv. p. 16. κλέφταις is nom. pl. κατζίκι, a goat; κατζικάκιον, a kid. πάνε, they go. καῦμένος, oh, wretched mortal that I am! lit. burnt, but now used as an interjection expressive of misery. So βάϊ is an interjection of misery.

2. καρδάρια, a vessel in which the milk is put; a quarter measure, probably connected with quartus. πήζω or πήγω=πήγγνμι. φλογέρα, a flute. Hesychius gives the meaning of φλότιγξ: φλόγιος αὐλός. Scarlatos has a note on this word, remarking that the ancients were ignorant of the various kinds of wind instruments now used in Greece; or if they were not, they did not distinguish them. “We,” he says, “are forced to name them, not only φλαούτης (flute), and κλαρινέττα (clarinet), which come from Europeans, but ζουρνάς, μισκάλι, &c., which are peculiar to Asiatics.” φλ. is an Asiatic instrument.

3. λαγιαρνί, bell-wether. ἀσημένιο, silver (adj.)

4. καὶ νὰ, κ. τ. λ.,—“Would that some one would.” ἐξαρματώνω, to disarm.

5. παναγία, the all-holy, i. e., the virgin. παιδεύω, to chastise, to punish, as in New T. θεὶ νὰ ψ., Kind translates,—“I will roast a lamb until it falls from the spit;” but I believe the right translation is, “I will roast a lamb [so large]



that it shall fall from the spit." ἀγοργίου, of St George. χορτάσω, I will sate myself. ξεφαντώσω, to feast, nom. sing. pres. part.

XII. πῦρ. ἐθ. Kind says he does not understand the exact meaning of these words, and gives a rather strange translation. The words evidently mean, "laid the foundation of its tower." The nest of the swallow is very like a tower; comp. Arist. H. A. ix. 7, who speaks of the σκηνοπηγία τῆς χελιδόνος.

4. φλεβάρης, February.

6. πουλίον, dim. πουλάκιον, a bird.

7. κλωσσῶ, to brood, to hatch.

8. κοπάδιον, a herd.

11. παγωτή, frost.

12. λασπηρός, muddy.

13. πρίτζ, an interjection, march forward!

XIII. I. ἀγάριον, an unmarried young man; probably connected with κῶρος, dialectic forms of which are κούρος and κῶρος.

XIV. In Macedonia and Thessaly, when the country is much in need of rain, children form processions and go through the villages, headed by one of their number with a garland on its head. This child is called περπερούνα.

4. कामατερή, good for work.

5. μπάρα, a pool.

7. κούτσουρο, a vine-stock. καλάθ=καλαθός. The meaning is: May each vine-stock produce a basket-full of grapes!

8. ταγάριον, a sack or bag.

9. γὰ νά, in order that. σκάζω, to burst (with anger or vexation). ἀλευρᾶς, the miller, from ἀλευρον, like ψαρᾶς from ψάρι.

10. ἀκριβά, dear, because he does not sell dearly; because his prices are not high.

XV. Ναννίρισμα, lullaby; said to be derived from a contraction of Ἰωάννης, expressive of affection, like the Scotch Johnnie, Jockie.

1. "Do take it (the child) from me. I will place three watching places for him: three watching places will there be, and three watchers in them." βίγλαι = vigils.

3. βάλλω is simply, I put, as it is often used in the New Testament.

4. κύρ for κύριος, and equivalent to our Mr.

5. βασιλεύω signifies, when applied to the sun, to set.

7. The mother of Boreas speaks to him.

9. αὐγερινός, the morning star.

12. κούνια = cunæ.

## NEO-HELLENIC POEMS.

ΡΗΓΙΔΑΣ.—I. *θύριος*, a Homeric word, means now a war-song. This song was translated by Byron.

2. *κόκκαλον*, a bone. *ἐπτάλοφον* is Constantinople.

3. *ξύπνησον*, awake, from *ἐξυπνῶ*, to awake.

4. *παντοτεινός*, an adjective formed from *πάντοτε*, and perhaps should be written *παντοινός*, unceasing, everlasting. *ἐξακουστός*, celebrated; occurs in Hellenic, but not exactly in the same sense.

4. *βουτῶ*, to dip, plunge, dive.

II. 3. *σπηλιά-σπήλαιον*.

4. *σκληριά*, slavery.

5. *ἀφίνω-ἀφίημι*.

10. *στοχάζομαι* (in a sense slightly different from the ancient), to think, to consider. *ψένω*, from *ἐψέω-ἔψω*, to boil, to roast.

16. *καθρέπτης*, a mirror.

21. *ἔλα* (imperative of *ελαίνω*), and *ελάτε=ἔλθέ, ἔλθετε*.

23. *προκομμένος*, instructed.

24. *δρισμός*, a command. *πούμ' = εἰπούμεν = εἰπῶμεν*.

33. *πλανηθῶ*, for *πλανηθῶ*, from *πλανάω*.

34. *τάξιμον*, vow, solemn promise.

51. *δφικιάλος* (official), an officer.

54. *φούντα*, tassel.

56. *σφαλιστά*, secured; from *ἀσφαλίζω*.

57. *καπλάνιον*, a tiger.

58. *ξεφτέριον*, a vulture; seems to come from *ἐκ* and *πτερόν*, the bird that plucks the wing off others.

62. *χαμός*, destruction; from *χάνω*.

65. *ἀσδέριον*, dragon, drake, kite.

69. *ἀρμάδα*, army, or navy.

76. *ἀστροπελέκι*, thunder, or lightning.

80. *τόπιον*, cannon.

91. *γλυτώνω* (from *ἐκλύω*), to free.

ΧΡΙΣΤΟΠΟΥΛΟΣ.—I. 10, "And even into the eternal regions below the earth thou," &c.

17. *καταντῶ*, to happen, to become; nearly the same as *γίγνομαι*.

18. *θλίψη=θλίψις*; so in next, *λέξαις=λέξεις*.

II. *βαρέλλα*, barrel.

4. *τουκάκου*, in vain.

13. *πρασνίζω* (from the ancient *πράσινος*), to become green.

17. *καλαμάρι*, ink-bottle.

18. *κανάτα*, cup, brimmer. *κονδύλι*, pen. *κροντήρι*, a large vessel, a wine cooler. Scarlatos gives this as an English word; but it evidently comes from *έκ* and *ρέω*, just as *κρουνός*.

20. *γαβάθα*, a goblet. Scarlatos again calls this an English word, as if every drinking name belonged to them. *κανάτα* is a two-pint measure. *γαβάθα*, a large vessel from which the seller draws his wine.

24. *τύλος* is the bung-hole of the cask.

TANTALIDES.

2. *έβγάζης=έβγάνω=έκβάλλω*.

3. *τρελλαινομαι*. I become mad. *πρωτεινός* or *πρωτινός*, belonging to the former times, an ancient, old-fashioned. *άλλάζω=άλλάσσω*, to change.

4. *βασίλεια*, kingdoms.

ΥΨΙΛΑΝΤΙ.—4. *φωλιά*, a nest. *φωλεός*, in New Testament, is used for a fox's burrow.

13. *έγλυκοζούσα*, (from *γλυκός* and *ζώω*), I lived happily.

16. *πυρρόν και βράδυ*, early and late.

19. *γεράκι=ιέραξ*.

22. *καταρημάζω (έρημος)*, to make desolate.

24. *ταίρι*, friends; from *εταίρος*.

25. *κουρασμένος*, wearied.

A translation of this very touching poem will be found in the North British Review for November 1853.

ALEX. SOUTSOS.—This song is taken from his *Έξόριστος*, a novel.

1. *όλοένα*, continually, always. *Κ' έν φ' γύρω*, "and while around me I observe nature mourning."

2. The first two lines seem to be suggested by Byron, *Childe Harold*, Canto iii. 22.

3. *πεθάνη*, from *άποθάνω=άποθνήσκω*. Last line; "Was I loved? That is enough for me." Comp. Schiller's "Ich habe gelebt und geliebet."

RANGAVIS.—1. *βράχος*, a rock, precipice. *πέφτω=πίπτω*. *ξεσπαθώνω*, to draw the sword.

4. *βοΐζω*, to buzz, whizz. *τρομάρα*, fear.

5. *τραγουδέω* or *τραγυδέω*, to sing; hence *τραγούδι*, a song.

PERDICARIS.—*λειβάδι*, a meadow.

7. *λησμονέω*, to forget.

12. *προσπαθέω*, to endeavour, attempt.

HELENA.—*ήρεμία* is sometimes written *έρημία*.

9. *ήλιακόν*, a balcony.

## GENERAL REMARK.

Throughout the whole of these notes, I have been much indebted to two works by English scholars,—the Lexicon of Liddel and Scott, and the Grammar of Jelf. The Lexicon the student will find contains all the peculiar words and forms not mentioned in my notes; for the writers have thoroughly studied the Lyric poets. This can be said of no other English Greek Lexicon that I know; and, indeed, Liddel and Scott have produced a work honourable to English scholarship, and accurate to a wonderful degree; so much so, that, while it would be easy to point out hundreds of mistakes in other books of a similar nature, I know only of one or two in this (on *ἀπαρενθυμήτως*, M. Anton, and *οἰκόσιτος* in Babrius), and these very pardonable. I have referred to Jelf's first-rate Grammar rather than to the Porsons or Walckenaers who originally discussed the points of syntax alluded to. This saves space, and is really as profitable.

Bergk's edition of the Lyric poets is the one to which my references are made.

## ERRATA IN NOTES.

In p. 130, in vii. 3 and 17, destroy the period after *τελέση*.

In p. 185, in v. 425, the passage from Ecclesiastes should be separated from the Greek verses.

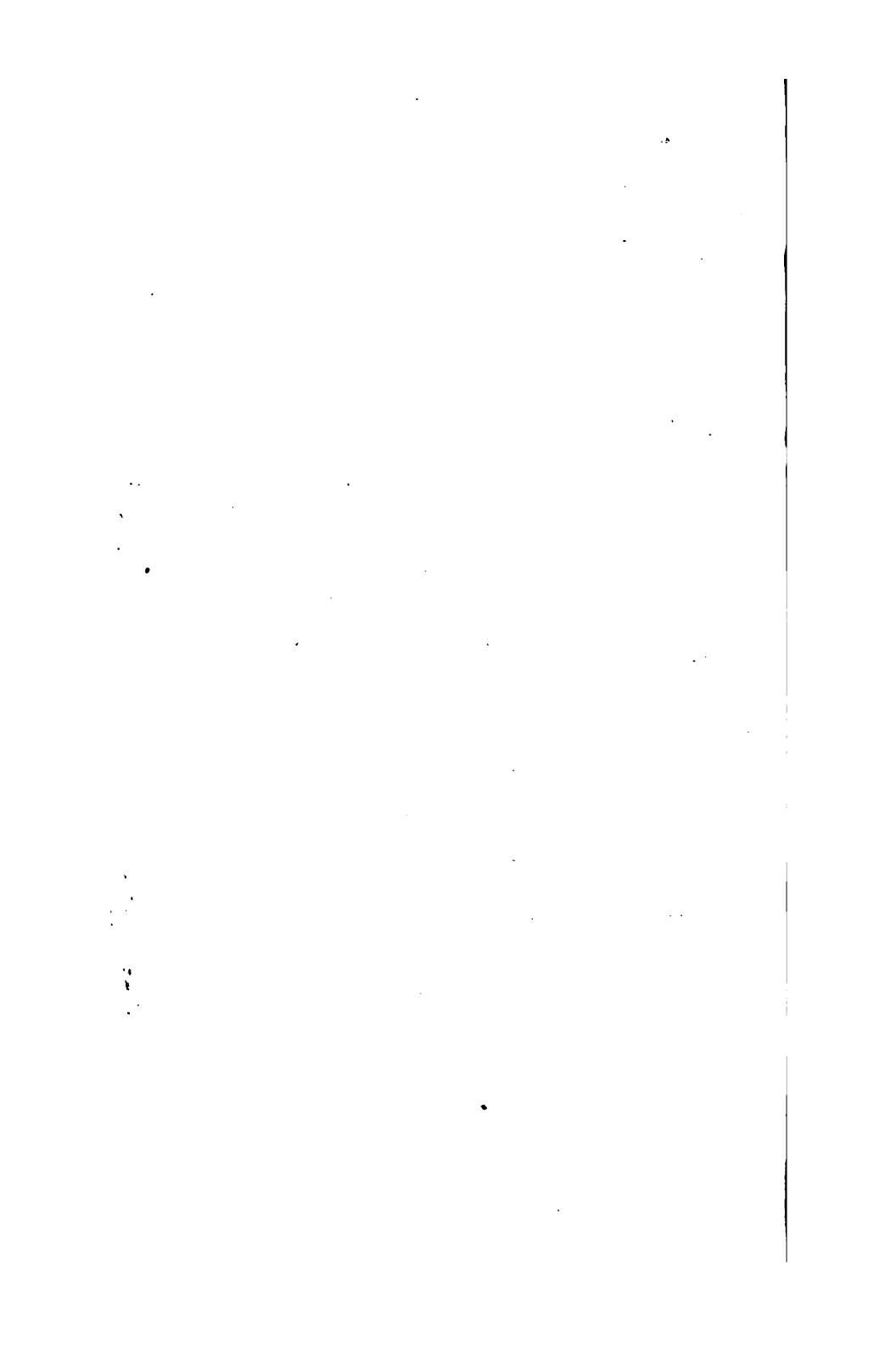
In p. 186, in v. 15 of Alexander, *read* Phobii.

In the note on Crinagoras, p. 188, *χερών* must be written, or the adjective placed in the dual.

In note on v. 58 of Simonides, p. 193, correct the accent on *περιτρέμει*.

In the scolion 7, p. 209, *insert* "the" before "mind."

FINIS.





1

